

WOLF MAN

by

**CURT
SIODMAK**

AUGUST 1, 1941

UNIVERSAL PICTURES

presents

THE WOLF MAN

CLAUDE RAINS as Sir John Talbot
LON CHANEY JR. as Larry Talbot*
RALPH BELLAMY as Colonel Paul Montford**
WARREN WILLIAMS as Dr. Lloyd
EVELYN ANKERS as Gwen Conliffe
PATRIC KNOWLES as Frank Andrews
MME. MARIA OUSPENSKAYA as Maleva
BELA LUGOSI as Bela
FAY HELM as Jenny Williams
FORRESTER HARVEY as Mr. Twiddle***
LEYLAND HODGSON as Kendall****
J.M. KERRIGAN as Charles Conliffe
DORIS LLOYD as Mrs. Williams
OLAF HYTTEN as a Villager
HARRY STUBBS as Reverend Norman
TOM STEVENSON as Richardson the Gravedigger
HARRY CORDING as Wykes
CONNIE LEON as Mrs. Wykes
ERNIE STANTON as Phillips
ERIC WILTON as the Chauffeur
OTTOLA NESMITH as Miss Bally
LA RIANA as the Gypsy Dancer
CAROLINE COOKE as the first woman
MARGARET FEALY as the Second Woman
JESSIE ARNOLD as the Gypsy Woman
KURT KATCH as the Gypsy with the Bear*****

Directed by George Waggner
Screenplay by Curt Siodmak
Assoc. Producer: George Waggner
Photography: Joseph Valentine
Art Director: Jack Otterson
Editor: Ted Kent
Makeup: Jack Pierce
Special Effects: John P. Fulton
Sound Supervisor: Bernard B. Brown
Sound Recording: Joseph Lapis
Asst. Director: Vernon Keays
Music: Hans J. Salter
Music Director: Charles Previn
Release Date: 1941
Running Time: 71 minutes

(*-originally Larry Gill, an American engineer visiting Sir John; **--not in script originally; ***--Twiddle originally the town constable; ****--character replaced as police chief by character of Montford; *****--segment containing this character removed for television; Original early title for film was DESTINY)

"WOLF MAN"

1

The screen is dark. The low frightful HOWL OF A WOLF IS HEARD, increasing in strength, then suddenly stopping.

Now the dark screen is slit by white moonlight, which falls through a window, visible as a hand opens a curtain. The pale light of the moon shines upon a row of big volumes - THE ENCYCLOPEDIA BRITANNICA - and the hand chooses a volume.

While the CAMERA MOVES INTO A CLOSE-UP, the hand opens the book, and the heading "WOLF MAN" fills the screen.

The CAMERA PULLS BACK a few inches so that a part of the page becomes legible, and we read:

WOLF MAN or WEREWOLF, a man transformed temporarily or permanently into a wolf.

A Welsh song, "MEN OF HARLECH" IS HEARD, faintly at first, then increasing, a score of male voices coming closer, while the hand whirls the pages of the book, and under the heading

CAST

we read the names:

LARRY GILL.....LON CHANEY

GWEN CONLIFFE.....

etc., etc.

The hand moves the pages again, giving the other credits under the different headings, as if they were to be found in the ENCYCLOPEDIA.

The song, which accompanies the credit titles, mingles with the far-away SOUND OF A CAR, and the WHINE OF THE WIND. The whine becomes louder now, the motor of the car more distant.

CONTINUED

1 CONTINUED

The hand indicates the column of print under the heading

WOLF MAN
Werewolves were often found
in Wales...
(in italics)

THE CAMERA APPROACHES the word WALES, until it fills the page completely. THE LENS BURSTS THROUGH the page. The SONG FADES OUT.

2 EXT. - COUNTRY-SIDE - LONG SHOT - DAY

We are in Wales. Through the landscape which unfolds before our eyes, a Rolls Royce is driving fast. It is a modern chauffeur-driven car. The car races along a narrow winding highway, through a dense forest which covers the mountain side.

DISSOLVE TO:

3 EXT. - COUNTRY - LONG

The car passes towering hills, shrouded in low-lying clouds. THE WIND WHISTLES AND WHINES.

DISSOLVE TO:

4 EXT. - COUNTRY - LONG

The car drives through a moor - a wide dark plain, bare of foliage.

5 EXT. - CAMERA ON CAR HOOD - MED. CLOSE - (PROCESS)

The uniformed chauffeur, a middle-aged man, turns and points to the right. Behind him, his 6' 3" frame leisurely stretched out, his eyes watching the landscape with interest, sits LARRY GILL, a man of about thirty. To make himself heard above the WHINE OF THE WIND, the chauffeur shouts:

CONTINUED

3

CONTINUED

CHAUFFEUR

Talbot Castle!

Larry at once bends forward and looks in the direction indicated.

6

EXT. - MOOR - THROUGH WINDOW OF MOVING CAR -(PROCESS)

Out of the moor, which has an unreal quality, through waves of rolling mist, a massive edifice of grey stone looms up, with turrets and terraces and sinister bastions, - a castle whose outer walls were built during the 14th century.

DISSOLVE TO:

7

EXT. - TALBOT CASTLE - LONG SHOT - DAY

The car sweeps up the driveway and stops in front of the stone balustrade. A footman is waiting there.

8

EXT. - TALBOT CASTLE - MED. CLOSE

The car comes to a stop. The footman approaches the Rolls and opens the door. Larry steps out.

CUT TO:

9

EXT. - THE WIDE OPEN DOOR OF TALBOT CASTLE - MED. CLOSE

It is an oaken door, dark with age, and opens into a big hall. In the doorway waits a distinguished-looking man of about 55 - SIR JOHN TALBOT. As Larry enters the picture, Sir John smiles and greets him with outstretched hand. He speaks with the pronounced clipped accent of the English gentry:

SIR JOHN TALBOT

Welcome to Wales, Mr. Gill!

I'm John Talbot.

Larry takes Sir John's hand and shakes it vigorously.

CONTINUED

9 CONTINUED

LARRY

Glad to meet you, Sir John.

They step inside.

10 INT. - CASTLE - PAN SHOT FROM LARRY'S ANGLE - DAY

A big fire is burning in the fireplace, throwing lambent shadows on the stone walls, covered by large Gobelins. A broad carved staircase leads to the upper floors. The room is furnished with massive antiques in 17th century style.

LARRY'S VOICE

(with awed
admiration)

It's out of this world!

11 INT. - CASTLE - MED. CLOSE - LARRY AND SIR JOHN

Sir John looks at Larry with some amusement, intrigued by the American's enthusiasm.

SIR JOHN

(amused)

On the edge of it, perhaps -
but within telescopic distance!

LARRY

Oh - has the telescope arrived
already?

They walk on, THE CAMERA TRAVELING in front of them.

SIR JOHN

(nodding)

I was afraid to unpack it
without you.

He rubs his hands in eager expectation.

SIR JOHN

(continuing)

D'you think it's weathered
the crossing?

CONTINUED

11. CONTINUED

LARRY
 Better than I have...
 A telescope is made of steel -
 (grins
 sheepishly)
 -- my stomach's only cast-iron...

DISSOLVE TO:

12 INT. - A MODERN OBSERVATORY - FULL SHOT - DAY

Larry and Sir John enter the latter's observatory, which is equipped with the latest instruments, but without a telescope. A cupola which can be opened mechanically, forms the ceiling. Charts of the sky cover the walls.

Broad daylight streams through the wide windows, which look down over the countryside.

A huge wooden crate, clasped with iron bands, stands in the middle of the room.

13 INT. - OBSERVATORY - MED. CLOSE - LARRY AND SIR JOHN

Larry looks around approvingly.

LARRY
 They told me you were an
 amateur astronomer!

SIR JOHN
 (lightly)
 Where the heavens are concerned,
 God alone is a professional!

Larry smiles appreciatively. He looks at:

14 INT. - OBSERVATORY - THE CRATE - CLOSE

On the crate is the caption:

STAR OPTICAL COMPANY

NEW YORK, N.Y.

U. S. A.

GLASS! FRAGILE! HANDLE WITH CARE!

15 INT. - OBSERVATORY - LARRY AND SIR JOHN - MED. CLOSE

SIR JOHN
(eagerly)
I feel like a child before
Christmas -- let's open it!

As Larry and Sir John begin to open the crate,

DISSOLVE TO:

16 INT. - OBSERVATORY - DAY - MED. LONG SHOT - LARRY

The telescope has been unpacked, the crate removed from the observatory. The cupola is closed. Larry stands on the platform where the telescope has been placed. He adjusts a lens. He then presses a switch. The cupola opens.

17 INT. - OBSERVATORY - MED. LONG SHOT FROM LARRY'S ANGLE

The cupola opens, showing the sky.

18 INT. - OBSERVATORY - MED. CLOSE - ANOTHER ANGLE

Larry presses another switch, the clock-work of the refractor moves and the huge instrument lowers its eye. Larry steps to the telescope sight and looks through the glass.

19 INT. - OBSERVATORY - TELESCOPE - CLOSE SHOT

Larry looks through the glass, adjusting the focus.

20 EXT. - LANDSCAPE - AS SEEN THROUGH THE TELESCOPE BY LARRY

The picture is misty at first, but quickly clears up as Larry adjusts the focus. The landscape becomes visible, the marshes, hills, forests.
(The motor, WHICH HUMS DEEPLY, moves the platform on which the telescope is standing.)

CONTINUED

CONTINUED

A few rabbits are seen to run through the marsh; in the forest a deer can be observed, looking toward the castle, unaware of being watched...

The lens glides over the plain - and a small town comes within our vision, enclosed behind 14th century walls, following the line of its ancient Roman foundation. We see the small streets and dark arcades, behind which diminutive shops are hidden. Narrow-chested houses with pointed gables bend their gargoyles (tin dragons) toward the little streets. The house entrances are low, the windows tiny, as if dwarfs had built the shadowy town.

The telescope lowers its eye a fraction... and we see women with baskets walking along the streets, and men in caps and loose coats. A dog is barking playfully at a child - but NO SOUND can be heard, as the town is two miles away.

The refractor's eye moves up, glides along the house walls... It passes an open window, and for the fraction of a second, the picture of a girl can be seen. At once the HUM of the motor stops, the refractor stops, and then the motor STARTS again, moving the eye of the telescope back to the window, where we saw the girl (GWEN CONLIFFE). The HUM OF THE MOTOR CEASES and the telescope comes to a rest.

A bedroom is clearly visible. The pretty girl, in a dressing gown, is speaking, with little gestures, to an elderly man (CHARLES CONLIFFE). The man smiles, pats her cheeks, and leaves the room. The girl steps over to the mirror which hangs above a chest of drawers. She opens a drawer, takes out a small leather case, and opens it. Picking out a pair of ear rings - golden half-moons - she clips one on her ear lobe and appraises herself critically in the glass. Seeming to be dissatisfied with her appearance, she picks up another pair - pearl buttons this time - and now she is content. She starts to move away - but bumps her knee against a small stool standing near the dresser. Annoyed, she pushes the stool out of the way, then begins to unbutton her gown...

(Into the silence comes the SOUND OF A DOOR OPENING in the observatory, and STEPS COMING CLOSER.)

21 INT. - OBSERVATORY - MED. CLOSE - LARRY AND SIR JOHN

Larry is looking through the glass. Sir John approaches him and puts his hand on Larry's shoulder. Startled, Larry wheels around. Seeing Sir John, he forces a smile.

SIR JOHN

Beautiful thing, isn't she?

He pats the telescope admiringly.

LARRY

(smiling -
thinking of the
girl he's just seen)

Swell!

Sir John steps closer.

SIR JOHN

(very eagerly)

May I? May I see - ?

But Larry at once presses the button and the telescope moves.

LARRY

Not yet... I have to stabilize
the worm-gear wheel first. It's
still out of balance.

SIR JOHN

Oh - right you are... But you'll
have it in working order by tonight?

LARRY

I'll try, sir...

Sir John nods happily and leaves. Larry follows him with his eyes, until he has closed the door. Then Larry immediately returns to the telescope and looks through the glass again, moving the telescope back into its former position.

22 EXT. - GWEN'S HOUSE - AS SEEN BY LARRY THROUGH THE
TELESCOPE

The telescope (O.S.) moves along the houses again and stops at the window, as before. But the window is closed now - the pretty girl can no longer be seen... The HUM OF THE TELESCOPE IS HEARD as the telescope's eye slides down the house wall, and stops.

CONTINUED

22 CONTINUED

A small antique shop can be seen, with a sign on the window:

CHARLES CONLIFFE

ANTIQUES BOUGHT AND SOLD

DISSOLVE TO:

23 EXT. - STREET IN TOWN - DAY - MED. CLOSE - LARRY

Larry, dressed in a blue suit, stands in the street, looks at the shop and reads the sign. CAMERA MOVES with him as he steps closer and stops in front of the shop.

24 EXT. - STREET - OUTSIDE SHOP - MED. CLOSE - LARRY'S ANGLE

We see Larry's reflection in the glass window of the shop, as he looks in at old English furniture, silver salvers, and miscellaneous trinkets. The display is neat and well arranged. Larry peers through the window to catch a glimpse of the girl inside.

25 EXT. - SHOP - THROUGH WINDOW TO INTERIOR

The girl, Gwen Conliffe, whom Larry saw through the telescope, is alone in the shop, busily polishing a silver vase. She is wearing the pearl button ear rings, as we saw her before, but now has on a day dress.

26 EXT. - STREET OUTSIDE SHOP - MED. CLOSE - LARRY

He turns and enters the store. THE BELL ABOVE THE DOOR CHIMES.

27 INT.-CONLIFFE'S ANTIQUE SHOP - MED. CLOSE - LARRY AND GWEN

The girl looks up, a polite smile on her face, as Larry comes into the picture.

GWEN
Good afternoon, sir.

CONTINUED

27

CONTINUED

LARRY
(smiling shyly -
but he has his
campaign all mapped out!)

Hello!

He looks around as if he were a serious connoisseur
of antiques.

GWEN
May I help you? Perhaps
there's something special
you're looking for?

LARRY
H'mm... well, yes. I'd like
to buy a present... some ear rings -

The girl at once opens a glass case and, taking out a
velvet tray of ear rings, puts it on top of the show-
case.

28

INT. SHOP - CLOSER - TWO SHOT

Larry bends over the various ear rings, then shakes his
head.

LARRY
Mmm... no... the kind I want
are sort of half-moons...golden -

GWEN
I'm sorry... We haven't any
like that - just now.

LARRY
(poker-faced)
You'll find them in your room
upstairs. In the left-hand
drawer of your dressing-table.
In the little leather case,
you know...

GWEN
(astonished)
In... my room?!!

CONTINUED

28

CONTINUED

LARRY

(airily)

Yes...

(suddenly
solicitous)

But be careful not to bump your
shin on the stool again... I'd
hate to have you hurt yourself.

The girl stares at him, amazed, wondering how he knows
all this, trying to remember if she's ever seen him
before. But she can't make out how he got all this
intimate information about her:

LARRY

(maddeningly
nonchalant)

Would you mind getting 'em
for me?

GWEN

(at a loss)

Why... they... they're not
for sale...

She continues to look at him wonderingly. Larry shakes
his head and sighs.

LARRY

I don't blame you. They
look so pretty on you...

(looking
around)

Well, if I can't get the
ear rings...

CAMERA PANS: the store, filled with furniture, wooden
medieval statues, silver plates, etc. In a corner
stands a huge vase filled with an assortment of walking-
sticks.

29

INT. SHOP - CAMERA BEHIND THE VASE FULL OF STICKS

Larry walks toward it and, picking out a stick, says:

CONTINUED

29

CONTINUED

LARRY

... then I'll buy a cane...

He chooses one, a heavy ebony walking-stick with a pointed silver handle and a round knob.

LARRY (cont'd.)

The guys back home'd get a
kick out of me wearing a cane. -
How much?

He takes a swaggering step or two, flourishing the cane, smiling with amusement, pretending he has forgotten all about the girl. But she is burning up with curiosity!

GWEN

Tell me, please! How did
you know about the ear rings
... and my room?

LARRY

(playing with
the stick)

Oh... I'm psychic. When I
see a pretty girl, I know
everything about her -
(snaps his
fingers)
- just like that!

30

INT. SHOP - CLOSE - TWO SHOT

Their eyes meet and hold for a moment - Larry unable to take his gaze off her - she is so pretty - and Gwen, in spite of herself, strongly attracted to this surprising stranger. Then, embarrassed, they both look away and Larry quickly turns his scrutiny on the cane in his hands.

31

INT. SHOP - THE STICK IN LARRY'S HANDS - CLOSE

LARRY'S VOICE

That's a funny-looking handle
- a wolf - and a star...
What's it mean?

The knob on the stick shows a five-pointed star - a pentagram - enclosing a jumping wolf.

32

INT. SHOP - MED. CLOSE - LARRY AND GWEN

The girl has regained her composure and smiles pertly:

GWEN

I thought you said you
were psychic....

Larry smiles back, then shakes his head, weighing the
stick in his hand:

LARRY

But this is only wood...
(He inspects the
head closely)
- and it doesn't have blue eyes!

Gwen is flustered, but, putting on a very business-
like air, she says:

GWEN

The stick is priced at three
pounds.

Larry whistles, surprised.

LARRY

Fifteen bucks for an old cane?

GWEN

It's a rare piece... early 18th
century... and it shows the wolf
and the pentagram... the sign of
the werewolf...

She points to the knob, bending her head over it, the
fragrance of her hair very close to him. Larry looks
at her, fascinated, then jerks his thoughts back to
the conversation.

LARRY

The werewolf? What's that?
Some kind of coyote?

GWEN

(smiling)

A werewolf is a human being
who changes at a certain time
of the year into a wolf!

CONTINUED

LARRY

(admiringly)

'What big eyes you have,
grandma!'

Gwen disregards the jesting compliment and goes on,
serious.

GWEN

'Little Red-Riding-Hood' was
a werewolf story... There have
been many others - in many lands
- but especially in Wales.

LARRY

(smiling
indulgently)

You people are pretty
superstitious, aren't you?

GWEN

(in earnest)

I'm not so sure it's superstition.
... There's an old poem...

(reciting)

'Even a man who is pure in heart
And says his prayers by night,
May become a wolf when the wolfbane blooms,
And the autumn moon is bright'....

LARRY

(laughing
it off)

Brr - take it easy - you'll scare
your customer out of the store!

He starts to take some money out of his pocket. Gwen
realizes he will be going soon... she may never see
him again. She must know the answer to the mystery of
the ear rings!

GWEN

Please tell me... have you
ever seen me before?

LARRY

Of course! How else could
I know about the ear rings?

(then -

business-like)

I'll take the cane.

CONTINUED

32

CONTINUED - 2

Larry puts down three one-pound notes.

GWEN

(nonplussed)

But I can't remember...

LARRY

(pressing his
advantage)

Look - I'm a stranger here.
Let's take a walk tonight -
show me a little of the town
- and maybe I'll tell you!

GWEN

(suddenly
distant)

No!

Larry feels the sudden barrier between them and doesn't understand it - but decides to ignore it. He picks up his stick and starts to leave.

33

INT. SHOP - NEAR STREET DOOR - MED. CLOSE

Larry approaches the door, the girl following him closely.

LARRY

(serenely)

I'll see you at eight...

GWEN

(opening the
door for him)

No!

(THE BELL CHIMES over the door as she opens it.)

OVER COMES THE SOUND OF OTHER BELLS ringing in the street
- and the NOISE OF AN APPROACHING CART CAN BE HEARD.
Larry and Gwen look out toward the street.

34

EXT. - THE STREET - DAY - FROM LARRY AND GWEN'S ANGLE -
LONG SHOT

Down the street walks a gypsy, pushing a wheel-cart,
decorated with bells, and laden with colorful rugs.
He is followed by a few curious children.

CONTINUED

34 CONTINUED

As he comes close, the gypsy (BELA) shows his big white teeth in a smile at Gwen and Larry, then THE CAMERA PANS, following him as he walks out of scene.

35 INT. SHOP - DOORWAY - MED. CLOSE - LARRY AND GWEN

LARRY

I didn't know you had gypsies
over here...

GWEN

They pass through our town
every autumn... They're fortune-
tellers -

LARRY

(wistfully)

I haven't had my fortune told
in years. Let's go tonight!

GWEN

(wanting to, but
knowing she mustn't;
firmly)

No!

LARRY

(smiling into
her eyes)

Okay... at eight!

He walks out, swinging his cane. CAMERA PANS, following
him for a moment.

36 EXT. STREET - NEAR SHOP DOOR - MED. CLOSE ON GWEN

She looks after him, bewildered, then shakes her pretty
head, and closes the door. (THE DOOR BELL CHIMES.)

37 EXT. STREET - CAMERA TRUCKING IN FRONT OF LARRY

Larry walks along, whistling and flourishing his cane.
He looks down at it, amused, as we

DISSOLVE TO:

NIGHT

38 INT. OBSERVATORY - DAY - CLOSE - ON THE KNOB OF THE
WALKING-STICK

showing the wolf jumping through the pentagram.

SIR JOHN'S VOICE

Yes... That's the sign of the
werewolf...

CAMERA PULLS BACK INTO:

39 INT. - OBSERVATORY - MED. FULL SHOT - LARRY AND SIR JOHN

Larry is working at the counterweight of the telescope, adjusting it carefully. Sir John is sitting in a chair nearby, holding the cane Larry bought.

LARRY

(as he works)

You know, my people were Welsh. They left here in 1822... My grandmother used to tell me a lot of wild stories about Wales ... but I don't remember any werewolves...

He presses the switch which opens the cupola. It is DARK outside and a full moon hangs in the sky.

40 INT. - OBSERVATORY - CLOSER - TELESCOPE

showing the cupola, the evening sky, and the full moon.

41 INT. - OBSERVATORY - MED. CLOSE - LARRY AND SIR JOHN

SIR JOHN

(reciting)

'Even a man who is pure in heart
And says his prayers by night,
May become a wolf when the wolfbane blooms,
And the autumn moon is bright...'

Larry stops working and looks at Sir John.

LARRY

That's funny... The girl in the antique shop said the same thing!

CONTINUED

41

CONTINUED

SIR JOHN

(rising)

Fast workers, you Americans!
 Only here a few days and met
 the nicest girl in town -
 hot off the wicket - as you
 Americans would say!

Larry bends over the telescope, to hide his embarrassment. He says, very matter-of-fact:

LARRY

You can use the telescope
 tonight, if you want to,
 Sir John...

SIR JOHN

(moving toward
 the door)

Very well, my boy. I recognize
 the language of diplomacy.
 You're excused for the evening!

He smiles and leaves.

Larry, pleased, at once lowers the telescope. THE
 MOTOR HUMS.

42

INT. - OBSERVATORY - CLOSE - ON TELESCOPE

The telescope lowers its eye until it looks straight
 into CAMERA.

43

EXT. - TOWN - NIGHT - MOVING SHOT - AS SEEN THROUGH THE TELESCOPE

THE CAMERA WANDERS along dark house walls, and stops
 at a lighted window (Gwen's). (THE MOTOR HUM OF THE
 TELESCOPE CEASES).

There, in her room, Gwen is talking to another girl
 (JENNY WILLIAMS), who sits in the corner near the door
 on the little stool. Jenny, a bony spinster of about
 35, is hanging on Gwen's every word, as the girl
 obviously talks about Larry. Standing on her toes,
 Gwen indicates his height, pantomimes his manner, re-
 lates what happened between them in the shop today.
 (Of course, we can only see, not hear, this conversation.)

CONTINUED

43

CONTINUED

Gwen, still talking about Larry, picks up a pair of ear rings from her drawer, points to them, then fixes them over her ear lobes. Suddenly she looks at her watch. Jenny, wagging her head in astonishment, watches Gwen, then asks her a question. Gwen shakes her head emphatically (she certainly will not keep a tryst with this stranger!) and walks to the window...

The picture enlarges as GWEN IS SEEN IN CLOSE-UP. On her ears are the ear rings Larry admired: the golden half-moons. Gwen closes the curtains - and the picture becomes dark.

44

INT. - OBSERVATORY - NIGHT - CLOSE ON LARRY

He takes his eye from the telescope sight, smiling in happy triumph.

DISSOLVE TO:

45

EXT. STREET - IN FRONT OF CONLIFFE'S SHOP - NIGHT *
MED. CLOSE

A roll curtain is let down inside the shop window. The wrought iron gas-lamp in front of the shop sheds its yellow light in a circle on the pavement. THE CHURCH BELL not far away TOLLS - EIGHT TIMES.

At the fourth stroke of the bell, the door of the shop opens carefully (SLIGHT CHIME OF THE DOOR BELL) - and Gwen looks out.

CAMERA SWINGS a yard to the left, still keeping Gwen in the picture. There, at the left side of the door, waits Larry.

GWEN

(surprised, but
not displeased)

Oh... you!

LARRY

Sure - who did you expect?

GWEN

(embarrassed)

Why - nobody...

CONTINUED

45

CONTINUED

LARRY

Well, everything's under control!
Let's go....

He offers her his arm, but Gwen steps back.

GWEN

I told you I couldn't go out
with you!

CAMERA PULLS CLOSER INTO:

46

EXT. - CONLIFFE'S SHOP - NIGHT - CLOSE TWO SHOT

LARRY

Now don't give me that!
After putting on the ear
rings I like - and telling
your girl-friend all about me!

Gwen is speechless with surprise. She opens her mouth
to ask "How....?!" - but he goes on quickly:

LARRY (cont'ing)

You even made fun of my size...

GWEN

(giving her-
self away)

I did not. I spoke very nicely
about you... better than you
deserve -

Then she realizes she's admitted her interest in him.
Flustered, she hesitates. He quickly takes advantage:

LARRY

(persuasively)

Come on, Gwen... I don't
want to go alone. I'm
afraid of the dark!

Gwen can't help laughing, utterly defeated, and
intrigued by this strong big American, with his funny
way of talking and his strange knowledge of herself!

CONTINUED

46

CONTINUED

GWEN

So am I!

(she turns
and calls)

Jenny!

Jenny appears behind her, smiling. Larry gulps and swallows his disappointment. So there's to be a girl-friend taken along as chaperone! Gwen has a twinkle in her eye as she sees his discomfiture.

GWEN

(mockingly)

This is Jenny Williams...
She's been dying to have
her fortune told, too!

JENNY

Very pleased to meet you.

LARRY

(with an effort)

Me too - Lawrence Gill's the
name - just call me Larry.

JENNY

(coquettishly)

If you don't mind... Larry...

They begin to move off, and we

DISSOLVE TO:

47

EXT. - A PATH IN THE WOODS - NIGHT - LONG SHOT

A small light shines through the trees.

DISSOLVE TO:

48

EXT. - THE GYPSY'S TENT IN THE WOODS - NIGHT - MED. CLOSE

The gypsy's cart, unloaded, stands close by.

DISSOLVE TO:

49

INT. - INSIDE THE TENT - NIGHT - MED. CLOSE

BELA, the gypsy, has fixed up his tent. In a corner, a sack stuffed with hay indicates his sleeping place. Some small horrid wax effigies are scattered about, and heaped on the floor, all around, are the soft colorful hand-made rugs the gypsy sells. On the walls of the tent hang silver chains, amulets, and charms. A lamp hangs in the middle of the tent.

Bela places a crystal globe on a small table. The glass globe deflects the light, throwing prismatic effects on the canvas walls.

Bela is a dark, sad-faced man with melancholy eyes. He suddenly stops and listens, then smiling, moves to the entrance of the tent.

50

EXT. - PATH BEFORE THE TENT - NIGHT - MED. LONG SHOT

Larry and the two girls, one on each side of him, walk toward the tent, talking and laughing.

51

EXT. - THE TENT - NIGHT - MED. CLOSE

The gypsy appears at the opening of the tent, looking toward them. Larry and the girls stop a few feet from Bela.

JENNY

(excited)

There he is --

(calling

toward Bela)

We've come to have our fortunes told... Can you really read the future?

The gypsy bows solemnly.

BELA

I will not disappoint you, my lady... Step inside, please...

He opens the canvas, so that a broad stream of light falls on his visitors. Jenny turns to Larry and Gwen.

CONTINUED

51 CONTINUED

JENNY

(breathlessly)

Wait for me - but not too
close to the tent - no eaves-
dropping, please... You don't
mind if I go in first?

GWEN

(laughs)

Go ahead, you silly...

Jenny quickly disappears into the tent, and the
entrance closes, after Bela goes in too.

52 EXT. - OUTSIDE TENT - NIGHT - MED. CLOSE

LARRY

Let's take a little walk - so
we won't be tempted to listen
in on Jenny's big romance.

Gwen smiles up at him, and the CAMERA PANS with them
as they walk away along the path. Larry has his cane
on one arm; he is too shy to offer the other arm to
the girl... For a moment there is silence... The young
people are self-conscious about being alone together
in the woods.

53 EXT. - WOODS - MOVING SHOT - CAMERA IN FRONT OF COUPLE
NIGHT

GWEN

(hesitatingly)

Now... tell me. How did you
know about - my room - and -

LARRY

I - I can't tell you...
You'll be sore at me -

GWEN

(convincingly)

Oh - I never would!

LARRY

Promise? Cross your heart?

CONTINUED

53

CONTINUED

GWEN

I promise...

They stop. Larry looks at her uncomfortably. But she is so expectant that he has to speak up.

LARRY

Well... I was sent to Wales to instal a telescope - at Sir John Talbot's place, you see...

GWEN

Yes...

LARRY

And a telescope's got a mighty sharp eye... It brings the stars so close you feel you can almost touch 'em...

GWEN

(beginning to understand)

Yes....?

LARRY

And people in their rooms, too - even miles away - if you point it in their direction...

The girl sees it all now.

GWEN

(taken aback)

Oh - you wouldn't!

LARRY

(embarrassed)

Oh, yes, I would... In fact, I did.

(quickly)

I really only started to test the refractor. I didn't know about you - and all of a sudden - there you were!

Gwen is silent.

CONTINUED

53

CONTINUED - 2

LARRY

(in despair)

Now you're angry. But honest -
I only looked twice! The first
time when you put on your ear-
rings - and the second time
when you were with Jenny -

GWEN

(relieved)

Oh... Well - but you mustn't
ever... From now on, I shall
draw the curtains even in
daytime!

Larry breathes more easily.

LARRY

Forgive me?

GWEN

There's nothing to forgive,
really...

She lifts her head and smiles. Larry sighs deeply in
relief.

LARRY

I was afraid you wouldn't
speak to me again...

He takes her arm and they walk on together.

54

EXT. - WOODS - MOVING SHOT - IN FRONT OF GWEN AND LARRY
Night

GWEN

(quietly)

I don't believe in quarreling
with the people I like...

LARRY

(awkwardly)

Gee... thanks! You're the
swellest girl I ever met...

(catches
her eye)

I mean it!

DISSOLVE TO:

55 INT. GYPSY TENT - NIGHT - MED. CLOSE - BELA AND JENNY

Jenny sits expectantly on a folding stool in front of the small table on which Bela has spread his magic paraphernalia: the crystal globe, some cabalistic charts, etc. Jenny looks at him trustingly.

JENNY

Tell me... when am I going
to be married?

Bela looks up. His dark eyes are narrow slits. He mumbles in a strange language, then pulls the globe close and looks into it.

JENNY

(spell-bound)

What do you see?

CAMERA MOVES CLOSER INTO:

56 INT. GYPSY TENT - CLOSE-UP - BELA

Bela's head is bent over the crystal. He pushes back his dark hair which has fallen over his forehead. A scar becomes visible on his forehead, a five-pointed star, a pentagram, deeply cut into the bone.

CAMERA PULLS BACK INTO:

57 MED. CLOSE - SAME AS 55

Bela looks up and demands:

BELA

Your hands...

Jenny puts her hands on the table, palms up.

BELA

The left hand shows your past...
the right hand shows your future...

The pentagram on his forehead becomes more distinct, as if penetrating more deeply into his skin. Bela takes Jenny's left hand and studies it. But he suddenly seems disturbed, - he puts his left hand over the pentagram as if in pain. Abruptly he gets up, dropping Jenny's hand. His face is distorted.

CONTINUED

57

CONTINUED

JENNY

(alarmed)

What's the matter?

She gazes at her hand - then at Bela. The man standing before her seems to be in the throes of some dreadful suffering. His left hand presses his hair hard against his forehead, as if to hide the pentagram and ease the pain of it. He trembles - his eyes are glassy.

BELA

(speaking with difficulty)

I... can't tell you anything tonight... come back tomorrow -

Jenny grows more alarmed.

JENNY

What did you see?
Something evil?

Bela answers in a tortured voice:

BELA

No, no... Now go away...
go quickly...
(shouting)

GO!

Jenny jumps up and retreats backwards to the entrance of the tent.

JENNY

(terrified)

Yes... yes... I'm going...

She runs out of the tent. Bela puts both hands before his face, his shoulders convulsed, as if in pain.

58

EXT. - OUTSIDE THE TENT - NIGHT - MED. CLOSE - JENNY

Jenny rushes out of the tent, and calls:

JENNY

Gwen!... Gwen! Where are you?

She runs away quickly.

CONTINUED

58

CONTINUED

JENNY'S VOICE (O.S.)

Gwen...!

WIPE TO:

59

EXT. - A SMALL CLEARING IN THE WOODS - NIGHT - LONG SHOT

Brightly lit by the moon. Larry and Gwen are walking along, talking.

60

EXT. - SAME AS ABOVE - MED. CLOSE - LARRY AND GWEN

Larry stops and looks at Gwen.

LARRY

You know - I don't understand it. I never lost my head before... But with you...

He puts his hands on her shoulders and bends down to kiss her - but Gwen steps back.

GWEN

No, Larry...

He drops his hands at once.

GWEN

I - I'm engaged, Larry... I'm going to be married soon.

LARRY

Oh.... Well, that's that.

GWEN

I like you, Larry... but...

LARRY

Sure... I might've known it - nobody'd pass up a girl like you...

Gwen tries to change the subject.... She looks around... Suddenly Jenny comes into her mind.

CONTINUED

60

CONTINUED

All at once the silence is broken by a strange SOUND - a low, fitful WAIL, like a signal from afar.

LARRY

(stopping)

What was that... a coyote?

Gwen clutches his arm in fright. THE HOWL IS REPEATED, rising swiftly, until it reaches its crescendo in a scream.

GWEN

I don't know! I've never heard anything like it before!

Jenny's VOICE COMES OVER, faintly but in terror:

JENNY'S VOICE (O.S.)

Help!.... Help!.....

Larry stares at Gwen, who trembles.

GWEN

Jenny!

LARRY

(hurriedly)

Now don't get scared -
I'll be back -

He runs off. Gwen starts after him - but he is much faster than she. CAMERA PANS, as both run in the direction they came from, Larry considerably ahead.

GWEN

(calling)

Larry... Wait... Larry!

CUT TO:

61

EXT. - THE PATH LEADING TO BELA'S TENT - NIGHT - LONG SHOT

In the moonlight, below a great tree, lies Jenny. Above her stands a huge animal, a wolf. Larry runs into the scene.

62 EXT. - WOODS - NIGHT - MED. CLOSE - LARRY AND THE WOLF

Larry stops as he sees the wolf and Jenny. The beast turns, and looks at him with eyes like burning coals. Larry sees the animal crouch - he lifts his cane, ready to smash it over the animal's head. The wolf springs forward to attack him.

63 EXT. - WOODS - ANOTHER ANGLE

The animal jumps at Larry. Larry crashes the silver handle of his stick down on the wolf's head, but the beast hangs on.

64 EXT. - WOODS - CLOSE SHOT

The wolf's head, his teeth tearing Larry's coat right over his heart, to shreds. Larry hits the animal with his left fist, and stumbles back.

CAMERA PULLS BACK TO:

65 EXT. - WOODS - MED. CLOSE

The beast attacks him again, but Larry crashes his stick over the animal's skull... once... twice... The wolf collapses.

CUT TO:

66 EXT. - WOODS - NIGHT - LONG SHOT - GWEN

Gwen is running through the woods, shouting in deadly fear:

GWEN

Larry! Where are you...?
Larry!...

She passes the camera, suddenly stops:

67 EXT. WOODS - LONG - FROM GWEN'S ANGLE

Larry comes stumbling toward her, his hands pressed over his heart, his clothes torn, his breathing labored.

CONTINUED

67

CONTINUED

Gwen runs up to Larry (CAMERA FOLLOWING). When he reaches her, he collapses, sinking to his knees.

GWEN

Larry! What happened!

She kneels beside him, looking at his hand, covered with blood. Larry stares at her - he tries to talk - but suddenly crumples over in a faint, falling on his face.

Gwen, terrified, tries to move him, but she is not strong enough. She gets up, looks around, controlling herself with an effort.

Suddenly she hears the CREAKING OF CART WHEELS AND THE CLOP-CLOP OF A HORSE'S HOOF. THE CAMERA PANS TO:

68

EXT. - ROAD NEAR WOODS - NIGHT - MED. LONG SHOT

Along the moonlit country road which leads to Bela's tent, a horse-drawn cart is moving. An oil lamp dangles from the driver's seat, where an old woman sits, wrapped in heavy blankets against the night's chill.

GWEN'S VOICE (O.S.)

Help!.... Help!...

The old woman stops the horse and listens.

69

EXT. - ROAD - CLOSE - MALEVA

She is dark-eyed and dark-haired; her face is heavily lined. Big rings hang from her ear lobes, and silver necklaces tinkle when she moves. She is MALEVA, the gypsy woman.

GWEN'S VOICE (O.S.)

Help!.... Help!....

The gypsy woman pulls the reins and the tired horse moves on, toward the spot where the voice comes from.

70

EXT. - ROAD - MED. CLOSE - MALEVA

The cart moves off.

DISSOLVE TO:

71

EXT. - WOODS - NIGHT - MED. LONG

Gwen stands in the f.g. beside Larry's body. She looks toward the cart, which approaches quickly, the oil lamp throwing a yellow beam on the ground.

GWEN

Here.... Come quick!

MALEVA

Coming...

The cart stops.

72

EXT. - WOODS - CAMERA ON THE CART - MED. CLOSE

Maleva stops the cart close to Gwen, and steps down from the seat, taking a voluminous bag with her.

GWEN

Help me... he's wounded...

The woman kneels down at Larry's side, and with Gwen's help, she turns Larry over. Larry opens his eyes and looks at Maleva and Gwen, dazed. Fearfully he touches the torn shirt over his heart.

MALEVA

What happened?

LARRY

A wolf attacked me...
he bit me... he killed Jenny.

GWEN

(paralyzed
with shock)

Jenny....!

She gets up, to look for Jenny, but Maleva orders her in a stern voice:

MALEVA

Don't go away... Stay here
and help me...

The girl stops at once and looks at her. Larry gets to his feet, slowly, staggeringly, supported by Maleva and Gwen.

CONTINUED

72

CONTINUED

LARRY
The wolf... I killed him...

73

EXT. - WOODS - NIGHT - CLOSE TWO SHOT - LARRY AND MALEVA

Maleva looks at him, her eyes narrow. Then she says,
kindly:

MALEVA
Come on... I'll take you home...

74

EXT. - WOODS - MED. CLOSE

Helped by Gwen and Maleva, Larry climbs into the cart.

FADE OUT.

FADE IN.

75

EXT. - THE WOODS - WHERE LARRY KILLED THE WOLF - DAY
LONG SHOT

It is early morning, and a low mist is hanging between the trees and bushes. A few men are moving about. FRANK ANDREWS, the game-keeper, a young, good-looking man of twenty-five, in high boots, riding breeches and leather jacket, leading a dog on a leash. With him is MR. TWIDDLE, the policeman, in uniform. About 20 yards to the right, KENDALL, the police inspector, COTTON, his assistant, and DR. LLOYD, the physician, are examining Jenny's body.

76

SAME AS ABOVE - MED. CLOSE

Frank Andrew's dog sniffs the ground, pulling at his leash. Frank holds it short and bends down.

77

SAME AS ABOVE - CLOSE - ON GROUND

Clearly marked in the humid ground are the traces of a big dog's or wolf's claws.

CAMERA PULLS BACK INTO:

78

EXT. - WOODS - SAME AS 75 - DAY - MED. CLOSE

Frank, holding the dog, says to Twiddle, pointing to the wolf tracks:

FRANK

Look, Mr. Twiddle...
Wolf tracks!

TWIDDLE

(doubtfully)

But, Mr. Andrews! You know
we have no wolves around here.
The last one was killed in the
Middle Ages!

FRANK

Just the same - there's no
question about these marks.

The dog tears at the leash, eager to follow the scent.
He pulls Frank along. Twiddle stops and looks after him
wonderingly.

79

EXT. - WOODS - NEAR JENNY'S BODY - MED. CLOSE

The body cannot be seen, as the men stand in front of it.
Inspector Kendall, in bowler hat and the typical outfit
of an English plain-clothes policeman, turns to his side,
Cotton, a young hungry-looking man who holds a pad and
pencil. But under the pad he hides a flat whiskey bottle
and takes a quick drink, secretly, when he is unobserved.

KENDALL

Take a note, Mr. Cotton...
Jenny Williams - attacked
by some large animal. From
the evidence I'd say -

(hesitates)

- a wolf.

(turning to

Dr. Lloyd)

Is that right, Dr. Lloyd?

DR. LLOYD

(getting up)

Her jugular was severed by the
bite of powerful teeth. The
cause of death was internal
hemorrhage.

CONTINUED

79 CONTINUED

KENDALL
(to Cotton, who
seems faint)
What's the matter with you,
Mr. Cotton?

COTTON
(with difficulty)
I feel a little queer, sir.

KENDALL
(angrily)
Don't feel queer! Write down
what I told you!

COTTON
(frightened look
toward Jenny's body)
Very well, sir!

He takes a secret swig, lifting the flask to his mouth
as the others turn away from him.

80 EXT. WOODS - DAY - NEAR JENNY'S BODY - ANOTHER ANGLE

Twiddle, the policeman, bends down to look at the ground
more closely. He calls out excitedly:

TWIDDLE
Inspector! Have a look
at this!

81 EXT. WOODS - FROM TWIDDLE'S ANGLE - LONG

Inspector Kendall, Dr. Lloyd, and Mr. Cotton hurry over
toward Twiddle, and look at where he points:

82 EXT. WOODS - CLOSE SHOT - LARRY'S CANE LYING ON THE
GROUND

CAMERA PULLS BACK INTO:

83 EXT. WOODS - THE GROUP - MED. CLOSE

Twiddle points to the cane, as the men come into scene.

CONTINUED

83

CONTINUED

TWIDDLE

A cane - with a silver handle!

Twiddle bends down, picks up the walking-stick and passes it to Kendall, who scrutinizes it, then dictates:

KENDALL

Take a note, Mr. Cotton...
Found - on scene of tragedy:
a silver-handled stick -
engraved.

COTTON

(with an
effort)

Very well, sir.

OVER THE DIALOGUE, A DOG'S BARK IS HEARD. THEN FRANK ANDREW'S VOICE COMES OVER.

FRANK'S VOICE (O.S.)

Inspector! Inspector!

The men turn in the direction of his voice - while Cotton takes another surreptitious nip from his flask.

84

EXT. - ANOTHER SPOT IN WOODS - DAY - MED. CLOSE

Frank Andrews holds the barking dog, which tries to approach the body that is lying deeply embedded in the humid moss. The body (Bela) lies with its naked feet toward the camera. As the four men enter the scene, Andrews calls out in horror:

FRANK

It's the gypsy!

Kendall stops, looking at the body, while Dr. Lloyd bends over it.

KENDALL

Yes - that's Bela. Was he
killed by the animal, too,
Dr. Lloyd?

Dr. Lloyd gets up.

CONTINUED

84

CONTINUED

DR. LLOYD

No. His skull was crushed
by heavy blows - with a
pointed instrument.

Kendall turns the walking-stick in his hands, and
dictates:

KENDALL

(to Cotton)

Bela, the gypsy, found dead
about 30 yards north of Jenny
William's body. Cause of death:
heavy blows inflicted with some
pointed instrument... Put that
down, Mr. Cotton.

COTTON

(half-drunk,
writing with
difficulty)

Very well, sir.

Dr. Lloyd, surprised, points to the dead man's feet.

DR. LLOYD

Look - his feet are bare!

Kendall bends down to look more closely.

KENDALL

So they are... and he's fully
dressed otherwise. Make a
note of that, Mr. Cotton.

Cotton drops his hands, unable to write any more. His
eyes are glassy and he whispers:

COTTON

Very well, sir....

Then, before the eyes of the others, Cotton swoons and
passes out completely.

DISSOLVE TO:

85 INT. - LARRY'S ROOM IN TALBOT CASTLE - DAY - MED. CLOSE

Larry lies asleep in an old Tudor bed. Opposite the bed stands a Tudor cupboard, with a large mirror in the center of it. The sun streams broadly through the curtains.

Larry wakes up, and for a moment, he lies there, open-eyed and without moving.

86 INT. - LARRY'S ROOM - CAMERA BEHIND LARRY - MED. CLOSE

He sees himself in the mirror, lying in bed. Slowly he gets up and sits on his bed, covering his face with his hands, to organize his thoughts. Then he gingerly touches his pajamas over his heart. He feels no pain. He hits the spot harder where the wolf bit him -- still no pain! Larry steps over to the mirror and bares his chest.

CAMERA MOVES INTO:

87 INT. - LARRY'S ROOM - CLOSEUP AT MIRROR

Larry looks at his chest - but where he expected to find a wound, only a scar can be seen, faintly irregular. He looks at it wonderingly and touches it.

STEPS COME CLOSER - AND THE CAMERA PULLS BACK TO:

88 INT. - LARRY'S ROOM - MED. SHOT

He grabs a morning-gown and puts it on. Somebody KNOCKS ON THE DOOR.

LARRY
(turning
toward door)

Come in...

89 INT. - LARRY'S ROOM - MED. CLOSE FROM LARRY'S ANGLE

The door opens and Sir John, followed by Kendall and Dr. Lloyd, stand in the doorway.

LARRY
Good morning, Sir John.

CONTINUED

89

CONTINUED

SIR JOHN
 (alarmed at seeing
 Larry up already)
 Good morning, Mr. Gill.
 But why aren't you staying in bed?

90

INT. - LARRY'S ROOM - MED. CLOSE - THE GROUP

LARRY
 (nervously)
 Oh, I'm all right...
 Please come in.

The men enter the room.

SIR JOHN
 This is Inspector Kendall,
 and this is Dr. Lloyd, whom
 you won't recall, I'm sure...

LARRY
 How do you do...
 (to Sir John)
 No...I don't. Have I met him
 before?

DR. LLOYD
 (with forced
 heartiness)
 You frightened us last night,
 my boy. When the two women
 brought you in - you were
 apparently quite dead!

LARRY
 Dead? But there's nothing
 wrong with me!

He looks at the Inspector, inquisitively.

LARRY (cont'ing)
 Or... is there?

Kendall produces the walking-stick.

KENDALL
 Is this your stick?

CONTINUED

90

CONTINUED

Larry takes the stick from Kendall and looks at it.

LARRY

Yeah - that's mine... I
reckon it saved my life.
I killed the wolf with it.

Kendall watches him professionally. The other men
exchange glances.

KENDALL

A man was killed with this
stick!

LARRY

(astonished)

A man?

KENDALL

(slowly)

The gypsy, Bela, is dead,
his skull crushed by that cane!

LARRY

(amazed)

Bela? He wasn't there!
I only saw a wolf -- he bit me
-- here - right over the heart.

DR. LLOYD

(interested)

Is that so? I couldn't find
any wound last night! Let
me see...

Larry opens his shirt over his heart. The Doctor steps
closer.

91

ANOTHER ANGLE - FAVORING LARRY, THE CENTER OF THE GROUP

LARRY

(indicating
his chest)

Here's where it was. But
it healed up over-night...

(with a
forced laugh)

Your climate must be healthier
than California's.

CONTINUED

91

CONTINUED

Dr. Lloyd looks at the wound and shakes his head.

DR. LLOYD

This scar is one you had
before, my boy. It's an
old one.

Larry looks at him irritatedly, buttoning his shirt
again.

LARRY

But, Doc, I ought to know
my own scars.

(tries to
joke)

I always take my shower with-
out a bathing suit - I'm
funny that way!

Inspector Kendall cuts in, addressing Larry.

KENDALL

May I ask you a few questions?

LARRY

Sure... go ahead.

He sits down, tired, his face worn. Dr. Lloyd watches
him attentively.

DR. LLOYD

(with authority)

We'd better leave Mr. Gill
alone... He needs a rest.

LARRY

(flaring up)

What's the matter with you all?
If you want to ask me questions,
go ahead. But don't try to tell
me I killed a man - when I know
I killed a wolf!

DR. LLOYD

(soothingly)

Yes, yes... Now lie down and
relax.

CONTINUED

91 CONTINUED

LARRY
 Okay, Doc. But don't treat me
 like I was loco. I'm O. K. -
 up here, anyway.
 (taps his
 head)

DR. LLOYD
 (laughs pro-
 fessionally)
 I'm sure you are, Mr. Gill...
 Have a good rest.

92 INT. - LARRY'S ROOM - WIDER VIEW

The men leave the room. Larry looks after them and picks up the walking-stick the Inspector left behind. Irritatedly he stares at the crest - the wolf and the pentagram...

DISSOLVE TO:

93 INT. - LIBRARY OF TALBOT CASTLE - DAY - FULL SHOT

The library is a panelled room, the walls partly covered with book shelves. Stuffed heads of African animals stare from the corners. Sir John stands near the hearth where a coal fire is burning. Kendall is sitting in a deep chair, smoking a cigar with relish. Dr. Lloyd stands near the window, thoughtfully looking at the Inspector.

94 INT. - LIBRARY - MED. CLOSE - THE GROUP

SIR JOHN
 I can vouch for the man's
 integrity, Mr. Kendall.

KENDALL
 (amicably)
 I don't accuse him of foul
 play, Sir John... I have solved
 the case in my own mind, and I
 don't think I can be wrong...

He looks through the smoke of his cigar, his eyes half-closed, to test the effect of his words on Sir John.

CONTINUED

94

CONTINUED

SIR JOHN

(curious)

You mean you have a theory,
Inspector?

KENDALL

(with relish)

It's more than a theory. A
dog or wolf attacked Jenny
Williams. That's proven.
When she cried for help, Gill
and Bela came to her rescue...
It was dark. In the excitement
and confusion, he didn't see the
gypsy. Without knowing it, he
hit Bela over the head...

95

INT. - LIBRARY - ANOTHER ANGLE - KENDALL IN F.G. -
DR. LLOYD IN B.G.

Dr. Lloyd listens with interest, but doubtfully.

DR. LLOYD

But Bela's bare feet...
That's strange, isn't it?

Kendall turns toward him with a smile.

96

INT. - LIBRARY - MED. CLOSE - FROM LLOYD'S ANGLE,
FEATURING KENDALL AND SIR JOHN

KENDALL

(patiently)

Not at all...Most gypsies
go bare-footed...

97

INT. - LIBRARY - BACK TO THE GROUP

DR. LLOYD

I grant you that... But what
about Gill's wound...?

KENDALL

Clear as daylight! Gill
imagined he had been bitten!
The beast jumped at him and
tore his coat to shreds...

CONTINUED

97

CONTINUED

Kendall looks around triumphantly, but Lloyd looks sceptical.

DR. LLOYD

(emphatically)

Yes, but what about that scar?
It's at least ten years old,
yet he insists he received it
last night, - would and recovery
all in twelve hours!

SIR JOHN

And what do you make of that
fact, Doctor?

DR. LLOYD

(slowly)

The patient is mentally disturbed
... Perhaps the shock did it -
perhaps he's always been un-
balanced... Don't question him
any more until I know for certain.

(turning to
Kendall)

You policemen are always in a
hurry, as if dead men hadn't
time for all eternity.

Kendall gets up, and throws his cigar into the fireplace.

KENDALL

Well! You'll be declaring me
a mental case, next!

DR. LLOYD

(smiling)

Oh, no... I shouldn't dare...

KENDALL

(wryly)

Thank you. In return, I'll
not question your patient again
until you think fit. The case
is clear to me, however....

WIPE TO:

98

EXT. - STREET NEAR CONLIFFE'S SHOP - DAY - THE WOMEN

CAMERA TRAVELS in front of five middle-aged females, who, led by a fierce-looking woman, walk down the street. The woman in front wears a black hat and carries an umbrella. Her name is Mrs. Williams and she is Jenny's older sister-in-law.

MRS. WILLIAMS

(belligerently)

If the police thinks the case
is clear - it's not to me!

Miss Bally, an old spinster who walks at her side, half a step behind the fast-moving leader, asks avidly:

MISS BALLY

What are you going to tell her?

MRS. WILLIAMS

(with grim
determination)

Just watch me!

CUT TO:

99

INT. - CONLIFFE'S SHOP - DAY - MED. CLOSE * GWEN AND FATHER

Gwen is standing near the door which leads to the back room, leaning unhappily against the door frame. Her father is dusting a shelf on which old English mugs are displayed.

CONLIFFE

(worried)

But there is nothing they can
accuse you of... Why don't you
go to your room and lie down?

But the girl slowly shakes her head.

GWEN

I'm afraid to be alone, father.
As soon as I close my eyes,
I see Jenny...
(shudders)
Please let me stay...

CONTINUED

99

CONTINUED

CONLIFFE

Of course, my child...

He looks at her through the corners of his eyes, worried, then goes on polishing the porcelain, which clatters in his hands...

Suddenly Gwen stares with fright toward the window.

100

INT. - THROUGH THE SHOP WINDOW - FROM GWEN'S ANGLE

The five women appear and enter the shop. (THE DOOR BELL CHIMES.)

101

INT. - SHOP - MED. CLOSE - THE GROUP

Conliffe steps forward as if to protect his daughter from the five women.

CONLIFFE

Mrs. Williams...

The woman steps close to the counter and puts her umbrella on it. She looks threateningly at the frightened girl. The other women watch eagerly.

MRS. WILLIAMS

There she is!...

GWEN

(trying to
be brave)

What do you want?

MRS. WILLIAMS

Just tell me why you left my poor sister-in-law all alone with that gypsy!

GWEN

But... She didn't want anyone to hear her fortune -

MRS. WILLIAMS

(scornfully)

What a lie! YOU wanted to walk off in the dark with that American!

CONTINUED

101

CONTINUED

Conliffe steps in front of his daughter, as Mrs. Williams says above, and addresses her angrily:

CONLIFFE

How dare you talk to Gwen
like that!

MRS. WILLIAMS

(turns to her
entourage)

Listen to him! A fine father
he is!

Miss Bally, hiding behind Mrs. Williams like a small dog behind its mistress, peers out at Conliffe and squeaks:

MISS BALLY

How dare you permit her to walk
out with other men when she's
engaged to my nephew!

GWEN

(flaring up)

I didn't do anything wrong!

MRS. WILLIAMS

(shouting)

Anything wrong! It was because
of you that poor Jenny was killed!

The girl stares at her, then bursts into tears.

GWEN

(sobbing)

It's cruel of you to say that!

Conliffe steps forward, and says wildly:

CONLIFFE

Now that's enough!

MRS. WILLIAMS

She's to blame, the little chit.
I always knew her innocent face
was just a mask -

Gwen backs away, horrified, and rushes into the back room. Conliffe approaches the women threateningly. He says hoarsely:

CONTINUED

101 CONTINUED - 2

CONLIFFE

Get out of here - all of you:

(THE DOOR BELL CHIMES)

CUT TO:

102 INT. - SHOP - NEAR DOOR - CLOSE ON LARRY

Larry enters. Astonished, he looks toward the group and hears Mrs. Williams shouting:

MRS. WILLIAMS' VOICE (O.S.)

You won't get rid of me before
I knew the truth! What was she
doing with that man, while poor
Jenny was being murdered?

Larry moves forward, scowling.

103 INT. - SHOP - BACK TO GROUP (EXCEPT GWEN WHO HAS LEFT)

Larry enters group while Mrs. Williams continues:

MRS. WILLIAMS

I'll tell you what she was
doing - !

Larry cuts in behind her back:

LARRY

Tell me too!

Mrs. Williams at once breaks off and wheels around, staring at Larry open-mouthed. He steps toward her through the group of women, who draw back in fear.

LARRY (cont'ing)

Come on, spill it!

Larry looks down at the woman with an expression that makes Mrs. Williams tremble - as if he were going to strangle her any moment. She subsides and cringes.

CONTINUED

MRS. WILLIAMS

Don't you dare to touch me!

LARRY

(contemptuously)

I wouldn't touch you with a
ten-foot pole!

In quiet fury he turns to the other women:

LARRY (cont'd.)

Now scram - all of you!

Mrs. Williams looks at him, seething, but he stares her down and her courage deserts her. She turns, and snatching her umbrella, she retreats, trying to put up a brave front.

MRS. WILLIAMS

(turning on

Conliffe)

You and your fine daughter -
you haven't heard the last
of this!

The women walk quickly past Larry, staring at him with antagonism. THE DOOR IS HEARD TO CLOSE behind them.
(DOOR BELL CHIMES as they go out.)

LARRY

Whew! What's got into them?

CONLIFFE

(helplessly)

I - I really don't know...

LARRY

(sincerely)

I'm sorry I got Gwen into such
a mess - but really, there was
nothing wrong -

CONLIFFE

(resenting

Larry)

I trust my daughter.

CONTINUED

103 CONTINUED - 2

LARRY
(apprehensively)
I hope Gwen didn't hear all
that row... Is she here?
Could I see her?

Conliffe wipes his forehead with a trembling hand. He's
too upset -- there's no more resistance left in him.

CONLIFFE
(wearily)
She's in there...

He points to the back door and Larry walks toward it.

LARRY
Thank you, sir.

104 INT. - LIVING ROOM BEHIND CONLIFFE'S SHOP - FULL SHOT

The room is stuffed with antiques, but there is a table
and some chairs in front of a small fireplace.

Larry enters and looks at Gwen, sitting near the fire.

105 INT. - CONLIFFE LIVING ROOM - MED. CLOSE - GWEN & LARRY

Gwen's face is sad and wet with tears; her hands lie
limp in her lap. As he approaches, she smiles pathet-
ically:

GWEN
Hello, Larry.

She motions him to a chair opposite her.

LARRY
Hello, Gwen...

He sits down.

106 INT. - CONLIFFE LIVING ROOM - CLOSE TWO SHOT

LARRY
(smiling to hide
his distress)
I - couldn't find you with my
spyglass. So I had to come my-
self, to see if you were all right.

CONTINUED

CONTINUED

Gwen looks up at him listlessly.

GWEN

Oh - I - that's not important.
But how about your wound?

Larry takes her limp hand in his own, and looks at her tenderly.

LARRY

(with forced
cheerfulness)

It was just a scratch...

Gwen closes her eyes, overwhelmed by the memory, and says softly, shudderingly:

GWEN

What a dreadful night!

LARRY

I still don't know what to make of it. I saw Jenny - and the wolf... But now they say I killed Bela!

GWEN

(seriously)

There couldn't have been a wolf. The story I told you - about the werewolf - and the flower - must have confused you.

They look at each other and Larry shakes his head, trying to free himself from the confusing, awful thoughts preying upon him.

LARRY

I thought I was old enough to laugh off things like that...

He gazes at her with a far-away look, bewildered and wondering. Gwen nods.

LARRY (cont'ing)

There are a lot of things I used to laugh at, that I'm beginning to take seriously...

But with a sudden optimism, he smiles and puts his hand on her arm.

CONTINUED

106

CONTINUED - 2

LARRY

Gwen... In a few days I'll be through with my job here and going back home. Why not clear out with me? We can be married on the boat...

She looks at him wide-eyed with surprise.

LARRY (cont'ing)
(with a derisive laugh)

I saw those old hags outside. Let's run away together and really give them something to talk about!

GWEN

(rising,
shaking her head)

No, Larry... I must stay with Father.

107

INT. - CONLIFFE LIVING ROOM - ANOTHER ANGLE - CLOSE

Larry rises too. He says eagerly:

LARRY

The old man? He's no problem. We'd just sell all this stuff here and take him along... He'd love it over there!

But Gwen only smiles sadly and shakes her head.

LARRY

What else is it, then?
Don't you like me?

(Faintly, from outside, we HEAR THE DOOR BELL CHIME.)

GWEN

It's not that, Larry.
You know it...

Larry steps closer to her.

CONTINUED

107

CONTINUED

LARRY

All my life I've been looking
for a girl like you... Now
I've found you... Come along
with me, Gwen.

He stops, hearing a man's voice (Frank's) out of scene.

FRANK'S VOICE (O.S.)

Is Gwen in, Mr. Conliffe?

CONLIFFE (O.S.)

Yes, Frank. But she has a
visitor - Mr. Gill -

FRANK (O.S.)

That's all right. I want
to meet him!

STEPS COME CLOSER.

LARRY

(indicating
Frank's voice)

Is that --- why?

He looks at the girl, who casts down her eyes, without
replying. Larry turns as Frank enters.

108

INT. - CONLIFFE LIVING ROOM - WIDER ANGLE

Frank has his dog, Peter, on a leash. The dog, seeing
Larry, suddenly begins to snarl and show his teeth,
his hair bristling up as if in fear. Gwen starts to
introduce the two men:

GWEN

Frank, this is -

She is cut short by the dog, who starts to bark and
tries to rush at Larry, tearing at his leash.

109

INT. - CONLIFFE LIVING ROOM - CLOSE ON THE DOG

Snarling in fear and furiously barking toward Larry.
FRANK'S VOICE COMES OVER.

CONTINUED

109

CONTINUED

FRANK'S VOICE

Quiet, Peter!

110

INT. - CONLIFFE LIVING ROOM - BACK TO THE GROUP

Larry steps back, surprised at the dog's conduct.
Gwen looks surprised, too. Frank tries to quiet it.

FRANK

Quiet, I say!

The dog, works himself up into a frenzy, refusing to
be stilled.

GWEN

(frightened)

You'd better tie him up
outside.

Frank turns, struggling to get the dog out.

FRANK

Come on, you fool!

He gets the dog out of the room. Larry looks after
it, disturbed.

LARRY

Funny... Dogs always used
to like me!

(OFF SCENE we hear the faint CHIME of the door as it
opens.)

111

INT. - CONLIFFE LIVING ROOM - TWO SHOT - GWEN & LARRY

Larry, still looking after the dog, troubled. Then
he shakes off this thought. Going close to Gwen, he
points his head toward the door and continues:

LARRY

The real reason you want
to stay here is because
of Frank, isn't it?

The girl nods, perturbed. She is strongly drawn to
Larry - but... She tries to explain:

CONTINUED

111 CONTINUED

GWEN

We grew up together -
I've always known him...

LARRY

(jokingly)

But that's no reason...
You'd have to marry the
whole town...

Gwen shakes her head. She doesn't want to hurt Frank
- she doesn't want her life uprooted - she fights against
the power of this strange man.

(The door CHIMES outside again as Frank comes back.)

GWEN

I've given Frank my promise!

Dejectedly, Larry picks up his cane, ready to leave.
He feels there is nothing more he can do.
Frank re-enters the scene (without the dog). With an
effort at good sportsmanship, Larry stretches out his hand
to Frank.

LARRY

Glad to meet you, Mr. Andrews.
Gwen has told me about you -

But Frank disregards Larry's hand.

FRANK

(coldly)

I'm glad she did!

There is an uncomfortable silence for a moment.

LARRY

I just came for a second to
see if Gwen was all right.
Well, I'll be going -

Frank is silent. Gwen, watching the two men with growing
distress, steps forward.

GWEN

(kindly)

Wait, Larry -

Larry pauses, looks at her, then at Frank's antagonistic
expression.

CONTINUED

111 CONTINUED

LARRY
(awkwardly)
I've got to go - back to
my telescope... Sir John
is waiting -

GWEN
(unhappily)
I'll see you again, I hope?

LARRY
(makes up
his mind)
I - don't think so...
Goodbye. Good luck -
to both of you!

He turns to go.

112 INT. - CONLIFFE LIVING ROOM - WIDER ANGLE - CAMERA
NEAR GWEN AND FRANK

Larry walks out of the room without looking back.
Gwen and Frank are silent for a moment.
(The door bell, out of scene, faintly CHIMES as Larry
leaves the shop, and the dog outside begins to BARK
again.

FRANK
(gruffly)
Humph. Your American has
more sense than I thought.

GWEN
Why were you so rude?
What has he done to you?

FRANK
What's happened to you since
he arrived? I don't know
what to think!

Gwen steps closer to him.

113 INT. - CONLIFFE ~~SH~~ LIVING ROOM - CLOSE - TWO SHOT

GWEN
(quietly)
There's only one thing for you
to think. If you love me, you'll
protect me - in spite of what
everyone thinks!

CONTINUED

113

CONTINUED

FRANK

(sincerely)

I'm sorry, Gwen. Forgive me.
You're right - I should have
realized -

He takes her hand. Gwen looks him in the eye.

GWEN

Promise me never to be
jealous again!

FRANK

But what can I do? Whenever
another man talks to you -
I can't bear it!

GWEN

(beginning
to smile)

Well - now that the women
won't talk to me, and you
don't want me to talk to men -
what's left?

FRANK

(taking her
in his arms)

This - !

As he starts to embrace her,

DISSOLVE TO:

114

EXT. - THE CHURCH - DAY - LONG SHOT

At the end of the main street where Conliffe's shop is
situated, stands a very old church, built of square-
cut rock, and with a compact tower.

The church yard, at the rear, is surrounded by a low
wall, overgrown with ivy. A second entrance leads along
the inner church wall to a small building - a crypt
where the corpses are laid out before burial. A pergola
connects the crypt with the back entrance to the church.

DISSOLVE TO:

115 EXT. - CHURCH - DAY - MED. LONG - LARRY

It is high noon when Larry passes the church entrance as described in previous scene. The square is deserted - the church door open.

116 EXT. - CHURCH - MED. CLOSE - LARRY AND GRAVE-DIGGERS

A carriage with two men on the driver's seat rattles past Larry and stops at the door leading to the church yard.

Larry pauses, as he sees a coffin, covered with a sheet, lying on the carriage.

The two men, dressed in shabby black coats, step down from the seat, take a wooden support to set it up inside the crypt for the coffin to rest on, and disappear inside the church yard.

CAMERA DOLLIES:

117 EXT. - CHURCH - CLOSER - LARRY

Larry steps closer and stops in front of the coffin. He looks around guiltily, to make sure he is unobserved. Driven by a morbid curiosity, he lifts the sheet. Larry sees that the lid of the coffin has a square hole just above the dead man's face.

118 EXT. - CHURCH - CLOSE ON COFFIN - FROM LARRY'S ANGLE

It is Bela lying in the coffin, looking just as Larry had seen him last, with the exception of a bandage now wrapped around his head like a turban. The dead man's eyes are open; he seems to be looking at Larry with a malevolent grin, as if he were not dead at all. The pentagram on his forehead stands out like a dark imprint.

Larry quickly drops the linen and steps back.

119 EXT. - CHURCH - MED. CLOSE - LARRY AND GRAVEDIGGERS

The undertakers return. Larry watches them and the coffin, hypnotized. One man takes the sheet off the coffin and folds it. Then both lift the coffin on their shoulders and walk inside the church yard.

120 EXT. - CHURCH - DAY - MED. CLOSE - LARRY'S ANGLE

Larry looks after the grave-diggers, profoundly disturbed at having seen this man he is supposed to have killed. He follows them slowly.

121 EXT. - CHURCH - TRUCK SHOT - CAMERA IN COFFIN

The impression will be given that Bela is alive - but unable to move. From his point of view, we are looking through the hole of the coffin, as it is borne along on the shoulders of the undertakers. Above, are the swaying tops of the trees in the church yard. On the right is the stone wall of the church building - and now, bent in an angle towards Bela, the big tower passes by. Its BELLS CHIME OUT a simple Elizabethan melody.

The coffin travels on. It enters the crypt. The box is lowered and the men, seen for a moment from Bela's point of view, towering and distorted, disappear.

122 EXT. - CHURCH - THE CRYPT ENTRANCE - FULL SHOT.

Larry approaches and watches the men, who deposit the coffin and come out of the crypt again, passing Larry and throwing him dark suspicious looks. They then hurry away, without looking back again. Larry looks after them a moment, then enters the crypt.
(THE CHIMES are still playing from the church tower.)

123 INT. - INSIDE THE CRYPT - FULL SHOT - LARRY

It is a cool half-dark chamber with stained-glass windows. Bela's coffin stands in the middle, on the wooden stand which the men brought in previously. Slowly Larry enters the shot and moves toward the coffin. (CHURCH CHIMES)

124 INT. - CRYPT - CLOSE TWO SHOT - LARRY AND BELA

Larry bends over Bela's coffin. (THE CHIMES ARE STILL PLAYING - THEN CEASE - AND THE BELL BEGINS TO TOLL THE MID-DAY HOUR.)

Bela seems to stare at Larry with a fiendish smile.

CAMERA PULLS BACK:

125 INT. - CRYPT - MED. CLOSE - LARRY

Larry looks frightened and he steps backward, his eyes on the coffin. Suddenly he listens - VOICES AND STEPS COME CLOSER.

126 INT. - CRYPT - WIDER ANGLE - CAMERA NEAR COFFIN -
LARRY, MALEVA AND REVEREND NORMAN

Larry steps behind a stone pillar. Through the door leading from the pergola, Maleva, the gypsy woman, and THE REVEREND NORMAN enter.

Rev. Norman, white-haired and distinguished-looking, is dressed in his surplice. He is talking to Maleva, who carries a bag and a bunch of white flowers (wolfbane). They walk towards the coffin. Just before they reach it, they stop.

REV. NORMAN

But my dear woman, we can't
bury this man like a heathen
- without a prayer!

MALEVA

There's nothing to pray for, sir.
Bela has entered a much better
world than this...

(then, slyly)

At least, so you ministers always
say, sir!

REV. NORMAN

(slightly
irritated)

And so it is... But that's no
reason to hold a pagan celebration!
I hear your people are coming to
town, dancing and singing and
making merry! It's a shocking
disrespect to the dead!

MALEVA

(seriously)

For a thousand years we have
buried our dead like that, sir.
I couldn't break the custom,
even if I wanted to!

Norman sees there is nothing to do but give in.

CONTINUED

126 CONTINUED

NORMAN
(with a sigh)
Fighting against superstition
is as hard as fighting against
Satan himself!

He shakes his head and walks out. Maleva turns to the coffin.

127 INT. - CRYPT - FROM LARRY'S ANGLE - MALEVA

at the coffin. Putting the white flowers on the wooden cover, she takes two candles from her bag, fixes them above Bela's head, and lights them with a taper.

128 INT. - CRYPT - CLOSE ON MALEVA - CAMERA IN COFFIN

Maleva's face is seen from below, lighted by the candles. She mumbles in a low voice:

MALEVA
The way you walked was thorny
- through no fault of your own.
But as the rain enters the soil,
the river enters the sea, - so
tears run to a predestined end.
Your suffering is over, Bela,
my son. Now you will find peace...

129 INT. - CRYPT - CLOSE TWO SHOT - MALEVA AND BELA (SUPERIMPOSE)

Maleva takes one of the white flowers from the bunch and touches Bela's mouth... It relaxes, the grin disappears... She touches his eyes... they close... She touches the pentagram on his forehead... and the design FADES AWAY, leaving the skin smooth and without a trace of its former mutilation.
Bela lies there, a happy smile on his face, as if he had found peace at last.

130 INT. - CRYPT - MED. CLOSE - FROM LARRY'S ANGLE

Maleva bows toward the coffin and starts to go.
CAMERA FOLLOWS HER until she has left the crypt.

131 INT. - CRYPT - CAMERA BEHIND BELA'S COFFIN - LARRY

Larry steps from behind his hiding place and approaches the coffin. He looks with astonishment at the change in the dead gypsy's face.

132 INT. - CRYPT - CLOSE-UP - BELA

His face at peace.

OVER THE CHIMES BEGIN TO PLAY AGAIN, a majestic hymn ("Come Again, Sweet Love".)

Then - THE CHIMES CHANGE INTO WILD GYPSY MUSIC, as we

DISSOLVE TO

133 EXT. - THE SQUARE IN FRONT OF THE CHURCH - DAY - LONG

The square and the market street - as seen from the church. The gypsies have put up their tents around the square and along the market street. A gay crowd flows through.

GYPSY MUSIC IS HEARD.

134 EXT. - MARKET SQUARE - CAMERA BEHIND THE ORCHESTRA

The orchestra consists of violins and a cymbal. The "primas" (First Violin) plays a wild gypsy dance. In front of the orchestra, a girl is dancing on a rug, accompanying her graceful movements with a tamborine. A crowd is gathered around, watching her.

135 EXT. - MARKET SQUARE - ANOTHER ANGLE - MED. CLOSE

Frank and Gwen are part of the crowd. Frank is neatly dressed in a dark suit, and Gwen is pretty in a simple white frock. They watch the gypsy dancer.

136 EXT. - MARKET SQUARE - EDGE OF CROWD - MED. CLOSE

Behind Gwen and Frank, at the edge of the crowd, stands Larry, looking toward Gwen. Taller than the townspeople, he can see her plainly. They haven't seen him and he doesn't want them to. He doesn't intend to come between Gwen and her fiance any more - but he's glad he can look at her loveliness once more, unobserved.

137 EXT. - MARKET SQUARE - NEAR THE ORCHESTRA - MED. CLOSE

The gypsy girl finishes her dance - the MUSIC STOPS - THEN BEGINS AGAIN QUICKLY. The crowd rains coins on the rug, which the girl picks up. Frank throws a coin, too.

138 EXT. - MARKET SQUARE - MED. CLOSE - FRANK AND GWEN

He looks at her happily and says:

FRANK

Now aren't you glad I brought you?

GWEN

I should have stayed home.
People will say it's too soon after Jenny's...

He takes Gwen's arm, as the crowd moves on. CAMERA PANS with them.

FRANK

Oh, no, they won't. I saw old Mrs. Williams at the pub today. Just let her open her mouth about you!

The crowd is pushing them; Gwen has to hold on to Frank.

GWEN

What a crowd!

Frank suddenly stops and looks in the direction of a shooting gallery.

139 EXT. - MARKET SQUARE - SHOOTING GALLERY - FRANK'S ANGLE

Larry's head and shoulders can be seen moving in the crowd.

140 EXT. - MARKET SQUARE - BACK TO GWEN AND FRANK - Med. CLOSE

FRANK

There's your American...

CONTINUED

140

CONTINUED

Gwen looks in the direction Frank indicates but she is too small to see Larry.

GWEN

Where?

FRANK

Over there...

Frank steps behind the girl and lifts her up. Eagerly Gwen looks at Larry out of scene.

141

EXT. - MARKET SQUARE - LARRY - CLOSE

He turns and sees Gwen. He looks embarrassed.

142

EXT. - MARKET SQUARE - BACK TO GWEN AND FRANK

Gwen catches Larry's expression ~~EXIT~~ (O.S.) She blushes and says to Frank:

GWEN

Let me down.

Frank drops her gently. Then he says:

FRANK

Let's call him...

Gwen looks at him, surprised.

FRANK

I'd just like to prove to you
I'm not jealous any more...

Smiling, they push through the crowd, Frank leading.

143

EXT. - MARKET SQUARE - NEAR SHOOTING GALLERY - MED. CLOSE

Larry walks along, when he hears a voice calling:

FRANK'S VOICE (O.S.)

Mr. Gill!

Larry stops and turns, then sees Frank and Gwen coming toward him.

CONTINUED

143

CONTINUED

LARRY
(embarrassed)

Hello...

Frank and Gwen stop in front of him:

FRANK
(friendly)
We saw you walking along by
yourself... Why don't you
join us?

Larry looks at him and Gwen. She smiles at him, happy
to see him again.

LARRY
(undecided)
No, thanks... I - I was
just going home...

He avoids meeting Gwen's eyes. But Frank, finding him-
self in the position of showing off to Gwen, pats
Larry's shoulder.

FRANK
Now don't say 'no'...
Come along... We'll have
a good time together...

GWEN
Yes, do, Larry.

Larry looks at her, uneasily. But Gwen, to settle the
issue, turns and calls out:

GWEN
Look... A bear!

The men turn and look. Gwen pulls Frank out of scene,
Larry following.

144 EXT. - MARKET SQUARE - A GYPSY WITH A BEAR - MED. CLOSE

The gypsy holds the bear on a chain, fastened to the
animal's nose. The gypsy makes the bear stand up and
bow.

145 EXT. - MARKET SQUARE - THE CROWD - MED. CLOSE

watching the gypsy and the bear, amused, interested.

146 EXT. - MARKET SQUARE - GYPSY AND BEAR - MED. CLOSE

After putting the bear through some little tricks, the gypsy turns toward the crowd and announces a contest:

GYPSY

Who will dare to wrestle
with the bear? A florin
reward for anyone who can
throw him!

147 EXT. - SQUARE - THE CROWD, THE GYPSY AND BEAR - FULL

The crowd is surprised and thrilled at the thought of wrestling with the bear; but nobody stirs to take up the challenge.

Larry, Gwen and Frank enter the scene.

The gypsy is making the bear throw kisses to the public, while the gypsy shouts:

GYPSY

Such a gentle animal --
nothing to be afraid of!
A florin to any man, young
or old, weak or strong, who
can throw the bear!

148 EXT. - SQUARE - ANOTHER ANGLE - SHOWING LARRY, GWEN
& FRANK IN F.G., GYPSY AND BEAR AT EDGE OF CROWD IN B.G.

While the gypsy displays his bear to the interested crowd, Larry forces himself to forget his fright over the wolf and enter into the spirit of the festivities. He turns to Frank and says:

LARRY

Show us what you can do
without your gun!

FRANK

Not very much, I'm afraid -
but what about you?

They look at each other in friendly rivalry. The gypsy approaches Gwen and says:

CONTINUED

148

CONTINUED

GYPSY

I bet you a florin, lady,
neither of your brave
gentlemen will dare to
fight the bear!

Gwen does not take him seriously - just smiles politely and shakes her head. But Larry looks at the bear.

149 EXT. - SQUARE - THE BEAR - CLOSE

The bear bows toward Larry.

150 EXT. - SQUARE - THE GROUP - SAME AS 148 - MED. CLOSE

Larry suddenly drops his stick, and jerks off his coat - but before it can fall to the ground, Frank catches it. Larry steps forward, a wild expression in his eyes.

LARRY

I'll take that bet!

Frank and Gwen are surprised.

151 EXT. - SQUARE - FULL SHOT - GYPSY AND BEAR IN F.G.
WITH LARRY, GWEN AND FRANK -- CROWD IN B.G.

The crowd, surprised, thrilled, makes way for our three main characters as they push toward the cleared center. Gwen tries to dissuade Larry from fighting the bear, but he disregards her. Frank looks amused. The gypsy is pleased to have found a challenger. He says:

GYPSY

Ha! A brave man steps forth
to match his strength and
skill with the wrestling bear!

The crowd murmurs excitedly. Frank, holding Larry's coat, and Gwen, watch as Larry steps into the cleared circle with the gypsy and the bear. Gwen suddenly calls out:

CONTINUED

151 CONTINUED

GWEN

Larry - don't! You'll
get hurt!

Frank looks at her, jealous again, but she does not notice. Larry has not heard her. The gypsy silences the crowd and speaks:

GYPSY

Now - all who love good sport -
throw out a bit of silver
to buy the bear some honey..!

CUT TO:

152 EXT. - SQUARE - CLOSE ON FRANK AND GWEN

Frank is concerned because Gwen looks so anxious about Larry's safety.

OVER COMES THE MURMUR OF THE CROWD AND THE GYPSY wheedling coins out of them.

GYPSY'S VOICE (O.S.)

Money for honey,
money for honey,
just a little money
will buy the bear some honey!

CUT TO:

153 EXT. - SQUARE - CLOSE ON LARRY

looking at the bear. He looks strange, tense, as if he were beginning to go into a trance.

OVER COMES THE NOISE OF THE CROWD AND THE GYPSY.

CUT TO:

154 EXT. - SQUARE - GYPSY AND EDGE OF CROWD - MED. CLOSE

Coins being tossed toward the gypsy from the spectators. He picks up a few with a broad smile. The crowd is roaring for action.

CONTINUED

154 CONTINUED

CROWD

(ad lib)

Let him earn his honey...!
Never mind the money -
let's get on with the fight!
Ten to one on the bear!
(Etc., etc.)

The gypsy hurries toward Larry and the bear.

155 EXT. - SQUARE - LARRY, THE GYPSY AND BEAR IN F.G. --
CROWD IN B.G. - GWEN AND FRANK IN FRONT OF CROWD

The trained animal turns and looks at Larry, then suddenly withdraws backwards, slowly, as if in fear. The gypsy, amazed, tries to prod the bear forward toward Larry, who steps up to it, fists clenched like a boxer.

LARRY

(beginning to
look cruel)

Come on, you brown beggar!

He dances lightly around the bear, taunting it. The crowd murmurs in surprise and disappointment at the unwilling bear. Gwen and Frank exchange looks.

CUT TO:

156 EXT. - SQUARE - CLOSE ON GWEN AND FRANK

Frank says scornfully:

FRANK

Why, the bear's so old,
there's no life left in him!

But Gwen isn't so sure... She shakes her head doubtfully.

CUT BACK TO:

157

EXT. - SQUARE - BACK TO LARRY AND CROWD

The crowd is murmuring angrily as the bear continues to disappoint them by trying to draw back from Larry who continues to tease it. The gypsy, embarrassed, gets hold of the chain and yanks the bear forcibly toward Larry. And the animal, reluctantly following the chain which hurts his nose, suddenly stands on his hind legs and in desperation tries to grab hold of Larry. Larry quickly side-steps and hits the bear - who finds himself embracing the empty air.

158

EXT. - SQUARE - FLASH - THE CROWD

as it howls in delight. Gwen grabs Frank's arm in tension and fear.

159

EXT. - SQUARE - BACK TO LARRY AND BEAR

The bear, furious now, turns and tries to attack Larry who, side-stepping again, hits him hard on the head. The bear turns away for a moment, hurt.

160

EXT. - SQUARE - CLOSE - LARRY'S FACE

His expression becomes ferocious, his teeth bared in a cruel grin, his eyes wild with the lust to kill. He looks more like an animal than a man.

161

EXT. - SQUARE - BACK TO LARRY AND BEAR - MED. CLOSE

Larry rushes at the bear in a furious attack, hitting him, stepping back light-footedly, then charging in again. The bear, too plump to move fast, and seeming to be strangely frightened too, tries to defend himself, clumsily, growlingly...

It is a one-sided battle, and the crowd senses there's something unnatural about it. The people are quiet, tense...

The bear is never able to reach Larry, who, always faster and more elusive, hits the animal with powerful blows... The helpless beast finally stops defending himself - and a last walloping blow topples him over. Larry rushes in to hit him again.

(Inter-cut above scene with close shots of Larry, the bear, the crowd, Gwen and Frank, and the gypsy, who is afraid for his animal.)

162 EXT. - SQUARE - CLOSE TWO SHOT - GWEN AND FRANK
IN FRONT OF CROWD

Frank watches Gwen, who is biting her fist to keep from crying out in her excitement and strain. She is appalled at the way Larry looks and acts - but she never takes her eyes off him. Frank's face shows his jealousy and bitterness. Gwen suddenly can't stand the strain any longer. She cries out:

GWEN

Larry...!

163 EXT. - SQUARE - MED. CLOSE - GWEN, FRANK & THE CROWD

Before Frank can hold her back, Gwen dashes forward, while the crowd howls with excitement.

164 EXT. - SQUARE - MED. CLOSE - THE BEAR AND LARRY & GWEN

The bear is sitting helplessly on the ground, and Larry is bending over him, looking as if he's ready to finish him off -- but Gwen rushes in between Larry and the animal, to stop the fight.

165 EXT. - SQUARE - CLOSE - LARRY AND GWEN

His fists ready to strike out, Larry stares at Gwen, glassy-eyed, as if about to hit her, too.

GWEN

(in despair)

Larry!

He stops, petrified.

166 EXT. - SQUARE - FULL SHOT - CROWD IN B.G.

The crowd, scared now, is suddenly silent. Larry, seeming to come back to himself, drops his arms, and suddenly pale and weak, whispers:

LARRY

I'm sorry...

CONTINUED

166 CONTINUED

The gypsy rushes in to take the bear away, while Larry turns, walking back with Gwen to Frank. The crowd silently steps back and slowly disperses, as if in fright.

167 EXT. - SQUARE - MED. CLOSE - LARRY, GWEN AND FRANK

Larry and Gwen reach Frank. Gwen takes Larry's coat and picks up his stick, which he had dropped. Larry tries to recover his self-possession. He says apologetically, ashamed:

LARRY
(slightly dazed)
I don't know what came over me.
I hope I didn't hurt that poor
thing!

and, with a wan smile to Gwen:

LARRY (cont'd.)
You saved his life...

Gwen looks at him, puzzled. But Frank does not see anything unnatural in Larry's behavior. In a sudden fit of envy and jealousy, Frank says:

FRANK
(sarcastically)
I don't think he was in that
much danger, old man!

and to Gwen:

FRANK (cont'd.)
Fun's over, Gwen...
Let's go.

But Larry looks only at Gwen and says softly:

LARRY
(to Gwen)
Thank you...

Before Gwen can answer, Frank takes her arm and pulls her around.

CONTINUED

167 CONTINUED

FRANK
(rudely)

Come on...

GWEN
(submissively,
her thoughts
far away)

Yes, Frank...

Then, realizing the situation, she nods sadly to Larry and walks off with Frank.

168 EXT. - SQUARE - CLOSE - LARRY

He looks after Gwen and Frank, sadly, wearily. He passes his hand over his forehead, upset by all the turmoil of the day's emotions. Then, taking a firm hold on his walking-stick, he starts off in the opposite direction to that taken by Gwen and Frank.

CUT TO:

169 EXT. - SQUARE - TRAVELING SHOT - GWEN AND FRANK & CROWD

They are walking through the crowd. They are having a lovers' quarrel and look very unhappy.

GWEN
But you were the one who
invited him...

FRANK
So I was. But that's no reason
why you should run after him
and make a spectacle of yourself!

Gwen looks at him resentfully.

GWEN
You needn't have been so rude.

FRANK
To him? He wouldn't know the
difference. Did you see him
when he was fighting that bear?
He looked like a wild animal!

CONTINUED

169 CONTINUED

GWEN
(appalled)
An animal...

FRANK
(furiously)
Yes! - His eyes - his mouth -
the way he jumped when he
attacked - it was uncanny!
He looked like a - wolf!

As Gwen looks at him, we know that she does not for a moment believe anything against Larry and resents Frank talking this way.

CUT TO:

170 EXT. - SQUARE - NEAR ROW OF TENTS - DAY - MED. CLOSE

It is late afternoon. Larry walks along slowly, lost in dark thoughts, when suddenly he hears a woman's voice:

MALEVA'S VOICE (O.S.)
You've been a long while
coming...

He wheels around and sees:

171 EXT. - SQUARE - CLOSE - MALEVA AT DOOR OF HER TENT

The old gypsy woman is looking toward Larry (O.S.) with a somber expression. She continues:

MALEVA
I expected you sooner...
Come in...

She motions him to enter the tent.

172 EXT. - TENT - LARRY AND MALEVA

He looks at her, surprised and annoyed. Wearily, he answers:

LARRY
I'm not buying anything...

CONTINUED

172

CONTINUED

He turns to go on. Maleva says nothing but just stares at him compellingly. Larry turns back, suddenly recognizing her.

LARRY

I've seen you before -
that night - and in the crypt --

Maleva nods solemnly. Again she motions him inside the tent. Larry enters apprehensively.

173

INT. - MALEVA'S TENT - MED. CLOSE - DUSK

An oil lamp throws a flickering light on a small table, on which silversmith tools are spread out, parts of a chain on which Maleva has worked, and some half-finished jewelry. On another table are finished pieces of silver - hand-made rings, bracelets, charms, trinkets...

Larry enters, followed by Maleva. He looks around uneasily, then looks at her. She seats herself behind the table with the silversmith tools.

174

INT. - MALEVA'S TENT - CLOSE - MALEVA AND LARRY

Her wrinkled face is sad and quiet, but her eyes burn with strange knowledge. She leans toward Larry and says in an awful whisper:

MALEVA

You killed the wolf...!

LARRY

(defensively)

Well? That's no crime, is it?

He turns away impatiently - but Maleva stops him with:

MALEVA

The wolf - was - Bela!

Larry stops dead. The woman looks at him silently. He turns back toward her. Troubled and upset, he says with a half-derisive laugh:

LARRY

D'ya think I can't tell the
difference between a wolf
and a man?

CONTINUED

174. CONTINUED

But Maleva disregards his outburst, and goes on, like one reciting a chant:

MALEVA

Bela became a wolf - and you
killed him... A werewolf can
be killed only with a silver
bullet, or a silver knife, or --

She points to the stick Larry is holding.

MALEVA (Cont'd.)

-- a stick with a silver handle!

Larry looks down at his stick, as if it were a snake. Horrified, he wonders if it's possible that this stick had actually killed a man... a man who could assume the shape of a wolf... Then he suddenly bursts out:

LARRY

You're insane! What I hit was
a wolf - a plain ordinary wolf!

Maleva pays no attention to his words. She turns to the table and picks up a chain with a dangling silver coin.

MALEVA

Take this chain...

She hands it to Larry. He looks at it.

175 INT. - MALEVA'S TENT - CLOSE - THE CHAIN IN LARRY'S HAND

On the chain hangs a round silver coin, engraved with a pentagram. In the middle of the five-pointed star, a flower is engraved - the wolfbane.

MALEVA'S VOICE

The pentagram!
The sign of the wolf!

176 INT. - TENT - LARRY AND MALEVA - MED. CLOSE

Larry stares at the chain, as Maleva continues:

CONTINUED

MALEVA

The flower - the wolfbane -
can break the evil spell...

Larry flings away in a rage:

LARRY

'Evil spell'! 'Pentagram'!
'Wolfbane'! I've had enough
of this rot - I'm getting out
of here!!

But Maleva goes on implacably:

MALEVA

(chanting
fearfully)

Whoever is bitten by a
werewolf - and lives -
becomes a werewolf himself!

Larry drops his hands, stunned, shaken in spite of
himself. He laughs almost hysterically:

LARRY

Quit handing me that!
You're wasting your time!

But he is trembling. Maleva continues to stare at him
with hypnotic dread.

MALEVA

The wolf bit you, didn't he?

She comes close to him, her gaze holding his.

LARRY

(nodding
slowly)

Yeah - yeah, he did...

The old woman steps still closer.

MALEVA

Wear the chain over your
heart - always...

Larry decides to accept the chain. In order not to
give the impression that he is afraid, he pretends to
like the chain.

CONTINUED

176

CONTINUED - 2

LARRY

All right, all right...
It's not bad-looking...
How much do you want for it?

Maleva shrugs.

LARRY (cont'd.)

I'll give you a couple of
shillings for it...
(tossing some
money on the
table)

Maleva pays no attention to the money.

MALEVA

Do you dare to show me the
wound?

Under the spell of her hypnotic glance, he opens his
shirt. Maleva looks at his chest, and gasps.

177

INT. - MALEVA'S TENT - CLOSE - LARRY'S CHEST

Larry looks down at Maleva, as she stares at his chest
with terrified expression. He looks at his chest.
Clearly we see a mark over his heart - a pentagram -
where the faint scar had been before. It is like an
imprint. He stares at it - then at Maleva, who stares
back at him and says, in a voice of doom:

MALEVA

Go - now - and God help you!

Larry wants to deny the implications of this but feels
it's useless. He turns to go, feeling that if he stays
another moment, his nerves will break...

178

INT. - MALEVA'S TENT - MED. CLOSE

Larry turns and runs out of the tent. Maleva stands
for a moment, motionless. Then she picks up a shawl,
throws it around her shoulders, and leaves.

179

EXT. - MALEVA'S TENT AND MARKET STREET - NIGHT

THE MUSIC IS STILL HEARD (as it has been continuously since the beginning of the gypsy fair sequence, playing various gypsy tunes, gay and somber, loud and soft...)

Maleva leaves her tent. It is dark by now, and the passage between the tents is lighted by oil lamps.

CAMERA FOLLOWS Maleva, as she hurries to a neighboring tent in front of which a big gypsy stands beside his pile of hand-made rugs. Maleva talks to him in a language we don't understand. He steps back in alarm, and Maleva hastens away. The gypsy at once takes his rugs inside the tent, preparing to depart.

CUT TO:

180

EXT. - ANOTHER TENT - MED. CLOSE - NIGHT

Maleva is talking now to a gypsy woman, who is sitting in front of her tent. She is a fortune-teller. As soon as she has heard Maleva's warning (about Larry being a werewolf), she too jumps up and takes her chair inside the tent.

CUT TO:

181

EXT. - NEAR TENTS - MED. CLOSE - LARRY - NIGHT

Larry walks along, quickly, on his way home. His head is down, his hand clutching the pentagram over his heart.

He almost stumbles over a bench. A white figure jumps up from the bench. It is Gwen. She looks as if she had been having a good quiet cry.

182

EXT. - NEAR TENTS - CLOSE TWO SHOT - LARRY AND GWEN - NIGHT

Larry is suddenly flooded with relief and happiness at this chance to be alone with Gwen - and she seems glad of this unexpected meeting also.

LARRY

Gwen: Gee, it's good to see you...

CONTINUED

182

CONTINUED

GWEN

Larry...

LARRY

I thought Frank took you home...

GWEN

(embarrassed)

We - had - an argument...

I ran away from him.

Larry frowns. He senses he has been the cause of dis-sention between Gwen and Frank. He has promised not to come between them - he has said he was going away and would not see her any more. Yet Fate continues to throw them together. Well, he must just see that she gets home safely now, and try to forget her.

LARRY

(softly)

I'll see you home...

He offers her his arm and Gwen takes it happily.

183

EXT. - NEAR TENTS - LARRY AND GWEN - MED. CLOSE - NIGHT

They begin to walk in the direction leading to Conliffe's shop.

CAMERA DOLLIES: Larry and Gwen walk along the crowded square. Groups of people elbow past them. Pushed this way and that, they stop between two tents, behind which a horse and carriage are standing.

LARRY

Let's go through here before
they stampede us.

CAMERA PANS: Larry steps between the tents, taking her with him. Gwen suddenly sees the charm he is still holding in his hand.

GWEN

What's that...?

OTHER

184

EXT. - NEAR/TENTS - LARRY AND GWEN - MED. CLOSE - NIGHT

Larry and Gwen stop. The tent hides them from the crowd. THE MUSIC IS HEARD FROM AFAR, and the noise of the throng pushing its way through the market street. An oil lamp stands on the carriage and lights their faces.

CONTINUED

184

CONTINUED

Larry opens his hand, displaying the chain.

LARRY

(with forced
casualness)

Oh - just a charm... I met
that old gypsy dame again...
They sure hand you a sales-talk!

He laughs hollowly.

GWEN

(eagerly)

Let me see...

She takes it in her hands and holds it close to the
oil lamp.

185

EXT. - TENTS - LARRY AND GWEN - CLOSE - NIGHT

As Gwen looks at the charm, Larry says in a mock-
solemn voice:

LARRY

'The pentagram... the sign
of the wolf....!'

GWEN

(her express-
ion serious)

- And the wolfbane...

She stares at him in uncomfortable surprise, and hands
the charm back to him.

LARRY

Yes... and she told me I was
a werewolf, too!

(he laughs derisively,
but not quite convincingly)

GWEN

(with slight
apprehension)

But surely - you don't believe - ?

Larry doesn't answer for a moment. A cloud passes over
his face as he remembers the strange inexplicable things
that have happened to him lately... But as he looks into
her limpid eyes, the shadow passes... He thinks only how
lovely she is and he answers:

CONTINUED

185

CONTINUED

LARRY
(with a shy
smile)
Could a werewolf fall in love
with a beautiful girl?

GWEN
(laughing)
I don't know...

LARRY
(tenderly)
I know...

He holds out the charm to her.

LARRY (Cont'ing)
I won't need this now.
Take it, Gwen. It will
protect you ---

GWEN
(flirtatiously)
Protect me? From what...?

She looks up at him and he answers, half-playful,
half-serious:

LARRY
From me.

He puts the chain around her neck, carefully, so as
not to touch her or offend her, and withdraws his hands
at once. Gwen looks at him gratefully, then at the chain.

GWEN
In Wales, we never accept
a present without giving
something in return...

She opens her small handbag and searches among its
dainty contents.

GWEN
Here's a penny...

She wants to hand him the coin but Larry shakes his head.

LARRY
It's worth more than that...

CONTINUED

185

CONTINUED - 2

THE MUSIC STOPS SUDDENLY. SCOUTS AND THE SHUFFLING OF HUNDREDS OF FEET ARE HEARD. But Gwen and Larry pay no attention. They are looking deep into each other's eyes. He bends down, wanting to kiss her. Quickly, shyly, she reaches up and gives him a peck on the cheek. With a soft laugh to hide her emotion, she steps back. Larry is disappointed by this unsatisfactory counterfeit of a kiss.

LARRY

I should have taken the penny!

GWEN

You drive a hard bargain for your present...

Larry suddenly sweeps her into his arms and kisses her full on the mouth. She resists at first, then returns his embrace, forgetting self-control, forgetting that she is engaged to Frank...

Suddenly the tent behind them collapses - and they break apart in shock and alarm.

186

EXT. - TENT - LARRY AND GWEN - MED. CLOSE - NIGHT

The tent collapses - Larry and Gwen look around in alarm. Three gypsies are folding the tent, hurrying to get away. Larry and Gwen look out of scene.

187

EXT. - MARKET SQUARE - FROM LARRY'S ANGLE - WIDE - NIGHT

The market square can be seen, looking like a beehive, with gypsies all folding their tents, harnessing horses to their carriages, while a crowd of townspeople stare, surprised at the sudden preparations for flight. Why are the gypsies hurrying away all of a sudden?

188

EXT. - BACK TO LARRY AND GWEN - MED. CLOSE - NIGHT

Larry looks at Gwen and starts to speak:

LARRY

Everyone's pulling out...

But Gwen has suddenly realized what she has done - and she is ashamed to look at him or stay with him. She turns and says hurriedly, anxiously:

CONTINUED

188

CONTINUED

GWEN

I must go too... Goodnight!

She runs off. Larry calls after her:

LARRY

Gwen! Wait!

But the girl has disappeared. Larry runs after her.

189

EXT. - ANOTHER SPOT IN MARKET SQUARE - MED. CLOSE -
NIGHT

Larry comes running in -- he can't find Gwen. A gypsy approaches, leading his horse and carriage. Larry asks:

LARRY

What's the rush?
Where's the fire?

GYPSY (might be the bear-trainer)

There's a werewolf in town!

The gypsy's face is distorted with fear. Hurriedly he pulls his horse out of scene. Larry stares after him, terrified...

FADE OUT

FADE IN

190

EXT. - MARKET STREET - LONG SHOT - NIGHT (JUST BEFORE DAWN)

The street is deserted. A gust of wind blows papers and colored streamers into the air, - souvenirs of the gypsies' visit.

SUDDENLY A LOW HOWL emerges, rises piercingly to a high pitch, then repeats again, shattering the quiet of the night. It is topped by a blood-curdling HUMAN CRY OF TERROR - which subsides at once.

Silence - for a moment - as if the whole town holds its breath. THEN DOGS BEGIN TO BARK, HORSES NEIGH, in fear. And lights appear in the windows.

191

EXT. - OUTSIDE TWIDDLE'S HOUSE - MED. CLOSE - EARLY DAWN

It is a narrow-chested building, cramped between two similar houses - Phillips' Tailor Shop and Mr. Wykes', the baker's. Light appears in Phillips' show window.

Twiddle, the policeman, emerges from his house, hastily buttoning his coat and donning his helmet.

PHILLIPS appears, opening the door of his shop.

WYKES looks out of his window. His wife, in her night-gown, peeps behind his back, frightened.

PHILLIPS

Did you hear that, Mr. Twiddle?

TWIDDLE

(curtly)

Of course... or I'd still be snug and warm in my bed.

WYKES

(from his window)

It sounded like a wild animal to me...

PHILLIPS

Maybe some beast the gypsies left behind...

MRS. WYKES

It seemed to come from the church yard...

TWIDDLE

(resolutely)

Let's go and see!

He takes a firm grip on his truncheon and starts to hurry off, followed by Phillips.

DISSOLVE TO:

192

EXT. - THE CHURCHYARD - SEEN FROM THE MAIN STREET - LONG SHOT - EARLY DAWN

The church towers over the small grave yard. It is just before dawn, when the first pale hint of light touches the night sky. All seems quiet in the town still - except where a few lights (lamps) are grouped around a grave.

192 CONTINUED

THE HUM OF A MOTOR CAR COMES CLOSER, stops, and a man, (Dr. Lloyd) gets out, carrying a flashlight. He passes the CAMERA and walks toward the other lights.

193 EXT. - GRAVE YARD - THE GROUP - MED. CLOSE - EARLY DAWN

Twiddle, the policeman, is holding a lamp which illuminates the black shadow of a gravestone thrown toward the CAMERA.

A body is lying behind the tombstone, which only reveals the body's heavy, muddy shoes. A shovel lies nearby.

Near the body stands Kendall, chief of police, and not far from him, Cotton, his assistant, who, in his thin coat, shivers in the chill of dawn.

Dr. Lloyd enters the scene.

DR. LLOYD
Good morning, Mr. Kendall...

KENDALL
It could be a better one,
Doctor...

He points toward the hidden body. Lloyd steps closer.

194 EXT. - GRAVE YARD - ANOTHER ANGLE - THE GROUP

DR. LLOYD
(looking down
at the body)
Isn't it Richardson, the
grave-digger...?

KENDALL
Yes. He was working last
night... digging Jenny
Williams' grave...

Lloyd moves his flashlight over the body (hidden by the tombstone).

LLOYD
(surprised)
Severed jugular!

CONTINUED

195 CONTINUED

KENDALL

Isn't that the way Jenny died?

The men look at each other in consternation.

196 EXT. - GRAVEYARD - ANOTHER ANGLE - KENDALL FEATURED

Kendall turns and plays the flashlight on the broken twigs of a rosebush.

KENDALL

Look! Somebody - something -
must have jumped through
this rosebush...

He lowers the flashlight, and Lloyd looks at the circle of light thrown on the ground by the flashlight.

197 EXT. - GRAVEYARD - THE CIRCLE OF LIGHT ON THE GROUND - CLOSE
revealing animal tracks.

KENDALL'S VOICE (OVER)

Wolf tracks!...

DISSOLVE TO:

198 EXT. - THE MOOR - SHOOTING TOWARD TALBOT CASTLE - LONG -
DAWN

The sky is overcast; a heavy wind is blowing over the desolate moor. The dark castle can be seen in the B.G.

DISSOLVE TO:

199 INT. - LARRY'S ROOM - THE WINDOW SILL - CLOSE - DAWN

CAMERA PANS from the window sill to Larry's bed.

The sill is littered with particles of earth, in the form of foot-tracks, and there are the same tracks on the rug covering the floor of the room.

CONTINUED

199

CONTINUED

CAMERA PANS, following the earthy tracks, until they end at the bed, where a broken twig of roses lies.

CAMERA PANS UP - to Larry's feet. They are bare - and there are bits of earth on them.

CAMERA PANS UP to show Larry, lying prone on his bed, his face deep in the pillow, his arms limp...

PEOPLE ARE HEARD RUSHING BY THE DOOR (O.S.) - VOICES MURMUR indistinctly. THE WIND IS BANGING the window-shades.

Larry turns and wakes up. He listens to the voices, sits up, and sees his bare feet. He stares at them, astonished,- then at his crumpled suit - and his dirty hands. He turns and looks into the mirror.

CAMERA PANS BEHIND HIM, shooting into the mirror.

Larry gets up - CAMERA MOVES INTO:

200

INT. - LARRY'S ROOM - CLOSE-UP - LARRY AT MIRROR

A pale, dirty face stares at him, the hair disheveled, the eyes wild. From the corners of his mouth, a small trickle of dried blood has run toward his chin. Larry wipes his mouth with the back of his hand and stares at his hand with terror. He pushes his hair away from his eyes - and a few rose leaves fall into his hands. He looks at them, bewildered, and drops them to the ground. He turns, like a man in a dream. CAMERA PANS:

201

INT. - LARRY'S ROOM - MED. CLOSE

The bed he has slept on has not been turned down. His shoes lie near the window, as if torn off in a hurry. The window is open and the curtains blowing inward.

Larry comes to the edge of the bed, sees the twig of roses, bends down and picks it up, staring at it incredulously. Then he moves to the window, throws the twig out, and closes the window.

On the window sill, clearly marked, are the tracks of a wolf.

202 INT. - LARRY'S ROOM - CLOSE - THE TRACKS ON THE WINDOW-SILL

CAMERA PULLS BACK:

203 INT. - LARRY'S ROOM - CLOSE - ON LARRY AT WINDOW

Larry looks down at the wolf tracks on the window-sill, his face distorted with anguish and fear. Then he quickly begins to rub the tracks away with his hand.

DISSOLVE TO:

204 INT. - LIBRARY - MED. CLOSE - ~~LARRY~~ SIR JOHN - EARLY MORNING

Sir John, in his dressing-gown, is opening a gun-case. He takes out a rifle, breaks it open, puts in a cartridge. The DOOR IS HEARD TO OPEN. Sir John looks up.

SIR JOHN

Oh, good morning, Mr. Gill.
Did the commotion arouse you?

205 INT. - LIBRARY - LARRY & SIR JOHN - MED. CLOSE

Larry enters the room, closing the door behind him. He has washed and changed his clothes, but his face still shows his awful bewilderment.

LARRY

I thought I heard a lot of
people running down the
corridor... Something wrong?

He steps closer to Sir John, who puts down the gun.

SIR JOHN

(gravely)

Richardson was killed last night.
He was our grave-digger....The
tracks lead toward this house!

LARRY

(hoarsely)

Foot prints?

CONTINUED

SIR JOHN

No... animal tracks...
a wolf's...

Larry leans his head back against the book-shelves to steady himself a moment. Then he looks at Sir John, his face a mask. Forcing himself to be matter-of-fact, he says:

LARRY

But where could it have
come from - this wolf?

SIR JOHN

Inspector Kendall thinks it
might have escaped from a
circus - or a zoo -

Larry nods and asks, casually, to hide his emotions:

LARRY

Tell me, Sir John, do you think
there's any truth in that story
they tell around here... about
a man changing into a wolf?

He turns and looks at the books, as if he were interested in them. Sir John looks at him, surprised at this question.

SIR JOHN

You mean - the werewolf?

Larry picks out a book at random but does not open it.

LARRY

Yeah - that's what they call it.

SIR JOHN

(with scientific
relish)

It's an old legend... you'll find
something like it in the folk-
lore of nearly every nation. The
scientific name for it is LYCANTHROPIA.
It's a variety of SCHIZOPHRENIA...

Larry puts back the book without having looked at it.

CONTINUED

;B

205 CONTINUED

LARRY

That's Greek to me...

Sir John smiles and steps over to the bookshelves.

206 INT. LIBRARY - CLOSE - LARRY AND SIR JOHN

SIR JOHN

It is Greek! But it's only a technical expression for something very simple: the good and the evil in every man's soul. And the evil takes the shape of an animal...

Larry shakes his head, baffled, as he looks at his big hands. He says:

LARRY

There's nothing I can't figure out, if you give me wires and tubes and electric current... but when it comes to things you can't even touch...

(he shakes his head;
then anxiously)

Do you believe in these yarns, Sir John?

Sir John considers a moment. He sees the young man's bewilderment, and though rather surprised at it, he tries to answer sympathetically:

SIR JOHN

(lightly)

As an astronomer, I've learned to accept the improbable. How else could I approach the miracle of the Universe?

From afar, the CHURCH BELLS START RINGING.

Sir John's expression becomes more serious, as he says:

SIR JOHN

Sunday... Time for church... Belief in God is a healthy counterbalance to all the conflicting doubts we poor scientists are prey to... Would you like to go with me?

LARRY

(softly)

Yes, Sir John...

DISSOLVE TO

207 EXT. - THE SQUARE BEFORE THE CHURCH - LONG SHOT

The CHIMES PLAY A HYMN. The church door is open and the people cross the square and enter slowly.

At one side of the square, a horse-drawn carriage stands, loaded with chicken coops. A dog wanders about. At the church door, a few people are talking together.

208 EXT. - THE CHURCH DOOR - MED. CLOSE - GROUP

Mrs. Williams, dressed in mourning; Miss Bally; Phillips, the tailor; Wykes, the baker; and Twiddle, the policeman, comprise one of the groups outside the church. The townspeople are all upset about the recent killings.

WYKES

(solemnly)

Aye...Last night it caught
up with Richardson...

PHILLIPS

(with veiled
satisfaction)

Many's the grave he dug for
others...now they're digging
one for him...

MISS BALLY

(shuddering)

I don't dare open my door any
more, for fear of that beast...

MRS. WILLIAMS

(scornfully)

'That beast'! Has anybody
seen it? I don't believe it
even exists!

(then

insinuatingly)

It's very strange... There
were no murders here before
that American arrived! I
wonder if...

TWIDDLE

(sternly)

Hold your tongue, Mrs. Williams!
That's slander!

CONTINUED

208 CONTINUED

MRS. WILLIAMS

(venomously)

I know what I know! You didn't see him when he looked at me in Conliffe's shop...like a wild animal - with murder in his eyes!

PHILLIPS

Shh...Here he comes...

The people turn.

CUT TO

209 EXT. - THE CHURCH WALK - LONG SHOT - SIR JOHN AND LARRY - THE CAMERA TRAVELS IN FRONT OF THEM

Larry's steps are faltering, his face pale from lack of sleep and his mental turmoil. Sir John walks beside him, trying to make conversation, but getting little response, he casts a sidelong glance at Larry, beginning to feel concerned about the young man's state of mind.

As they come closer, they pass the dog, which suddenly turns and runs away, yelping, its tail between its legs.

Larry does not seem to be aware of the dog. When he and Sir John pass the car with the chickens, the fowl suddenly begin to cackle excitedly in fright, as if a fox had invaded their coops.

CUT TO

210 EXT. - THE GROUP IN FRONT OF THE CHURCH DOOR - MED. CLOSE

They are narrowly watching Larry approaching (o.s.)
Miss Bally says breathlessly:

MISS BALLY

Do you see...? The animals are afraid of him!

CONTINUED

210 CONTINUED

Sir John and Larry appear in the SHOT, and the townspeople quickly turn and walk into the church.

At the door, Larry and Sir John stop, as Gwen and her father walk into the picture. Conliffe is dressed in his Sunday suit. Around Gwen's neck hangs the charm Larry gave her; it glitters blindingly in the sun. She carries herself stiffly, knowing that people's eyes are focussed on herself and Larry.

SIR JOHN
(formally)
Mr. Conliffe...

CONLIFFE
(stiffly, not
looking at Larry)
It's a pleasure to see you,
Sir John.

GWEN
(with suppressed
excitement)
How do you do, Mr. Gill...

LARRY
(with difficulty)
How do you do, Miss Conliffe...

Sir John and Conliffe's greetings are simultaneous with the greetings of Gwen and Larry. There is an embarrassed pause after these formalities, while Gwen and Larry continue to look into one another's eyes. Sir John coughs. The next moment, Conliffe, sensing the bond between the young people, takes his daughter's arm and leads her into the church. Sir John follows, taking for granted that Larry will also enter. But Larry pauses in the doorway.

211 INT. CHURCH - FROM LARRY'S ANGLE - MED. LONG

The church is half dark - no sunshine illumines the stained glass windows (the sun is behind a cloud for the moment. THE ORGAN IS PLAYING, LOUDER NOW. Gwen is just sitting down in her pew, looking toward the altar. But the other people slowly turn and gaze toward CAMERA (Larry). They stare at him, rigidly; distrust, suspicion, fear of him in their eyes.

212 INT. CHURCH - LARRY AT CHURCH DOOR - MED. CLOSE

He looks at the people inside, his face showing his uncertainty and apprehension, as he feels their hostility.

213 INT. CHURCH - FROM LARRY'S ANGLE - MED. CLOSE

The people still stare at him - this stranger in their midst, to whom such peculiar things have happened lately.

Suddenly a gust of wind causes the lights on the altar to begin flickering, bending their flame toward him; and through the stained glass window behind the altar a bright beam of sunshine appears. It throws the shadow of the high Cross toward the door. The shadow ends at Larry's feet, as if barring his way.

214 INT. CHURCH - LARRY - AT DOOR - CLOSE

He stares at the shadow of the Cross - (symbol of the Savior's sacrifice for the evil in man). He feels horribly unworthy to enter this holy place - thoughts of his guilt unnerve him. He looks up and sees the hostile people still observing him. He suddenly turns -

215 INT. CHURCH - CAMERA NEAR ALTAR - FACING TOWARDS DOOR - MED. CLOSE

Larry hurries away from the church. The people stare after him, relieved that he has gone, but morbidly curious about his strange behavior. Gwen has not turned.

The ORGAN CHANGES ITS TUNE and the people turn toward the altar, as the Reverend Norman steps out of the sacristy and the service begins.

DISSOLVE TO

216 EXT. JENNY'S GRAVE IN THE CHURCH YARD - CLOSE

The rose-bush, where the wolf jumped through, is in the foreground.

The SINGING VOICES of the congregation are HEARD from the church.

CAMERA PANS AND PULLS BACK:

216 CONTINUED

Larry stands near the rose-bush, looking at the hole dug by the animal, the broken twigs...His features express his painful bewilderment. He bends down and breaks off one of the twigs, which, cracked the night before, is already withering. Larry stares at the twig, in fear...Was it really he who broke it...in the dead of the night...in the shape of a wolf? His left hand clasps the spot where the pentagram is hidden below his coat and shirt. THE VOICES AND THE ORGAN STOP.

DISSOLVE TO

217 INT. CHURCH - SACRISTY - MED. CLOSE

THE CHIMES OF THE CHURCH STRIKE THE ELEVENTH HOUR and play "THE SELF-BANISHED." The door leading into the church opens and Reverend Norman enters, still in his surplice. The Reverend walks to a cupboard where his coat is hanging, and opens it, then suddenly sees Larry.

218 INT. CHURCH - SACRISTY - MED. CLOSE - LARRY

Larry has been sitting in the half-darkness of the sacristy, waiting for the Rev. Norman. He gets up now, as Norman walks toward him and says in a friendly voice:

REV. NORMAN

There you are, Mr. Gill!
I had hoped to see you at
the service.

LARRY

(hesitantly)

I - sort of felt I wasn't
welcome...

REV. NORMAN

(surprised)

Not welcome? But my dear
Mr. Gill... Our welch church
may not have the same rites
as your own, but we pray to
the same God...

CONTINUED

218 CONTINUED

LARRY

(with a weary
half-smile)It isn't that I was afraid
of God...

NORMAN

(laughs good-
humoredly)But of his sheep! Well,
you shouldn't be. But now
you've come all the same...

He motions Larry to sit down and takes a chair himself,
looking at the young man in a friendly, fatherly manner.

219 INT. SACRISTY - ANOTHER ANGLE - LARRY AND REV. NORMAN

Larry sits down, encouraged by Norman's kind attitude.
He says apologetically.

LARRY

I had to talk to you alone,
sir...

NORMAN

(smiling)

Speak freely. He who listens
here, keeps our secrets...

Larry hesitates, then blurts out in a tortured whisper:

LARRY

I killed a man...

But Norman does not seem shocked.

NORMAN

(gravely)

Bela? It was an accident that
happened in the dark of the night.
You didn't mean to kill him.

LARRY

(desperately)

But that's not all! Something's
happening to me! When I woke up
this morning, I found I'd left
Talbot Castle during the night
without knowing it...

CONTINUED

219 CONTINUED

Norman looks puzzled, serious, nods for him to go on.

LARRY

(in terror)

And - another man was killed
last night!

NORMAN

(quietly)

Richardson was killed by an
animal, not a human being.

LARRY

(wildly)

No! It was me - I At night
I change shape... I run on
all fours! - I murdered Richard-
son!

The Rev. Norman looks at him aghast.

REV. NORMAN

(distantly)

What you are saying is beyond
the bounds of reason! You
should see a doctor at once.

LARRY

(almost

hysterically)

But I know! I know!

He buries his face in his hands in horror and despair.
Norman, baffled, looks at him in amazement. Then he
says, compassionately.

REV. NORMAN

You must stop these dark
imaginings, my son. It's all
in your mind. God does not
punish the innocent...

CONTINUED

219 CONTINUED - 2

Norman smiles and puts his hand on Larry's knee, looking into his eyes reassuringly. But Larry gets up abruptly - in despair that he cannot make anybody understand. He feels as if he is butting against a stone wall - the wall of incomprehension between him and the normal world.

220 INT. SACRISTY - MED. CLOSE - ANOTHER ANGLE

Larry has risen and turned away in despair. Then he turns back to Norman, flinging at him:

LARRY

You don't understand!...
I found a twig in my room,
a rose twig - the same kind
of roses that grow in the
church yard...where Richardson
was found dead!

NORMAN

(reassuringly)

Roses grow everywhere...

Larry looks at him, wondering. Is he losing his mind? He shudders with fear.

LARRY

(whispering)

I'm scared...

Norman gets up and puts an arm around Larry consolingly.

NORMAN

Your soul is yearning for
peace, my son.

He smiles encouragingly as he leads Larry toward the church.

NORMAN

Come with me...

Let us pray.

221 INT. CHURCH - DAY - MED. CLOSE

The church is empty as Larry and Rev. Norman enter. Norman walks to the altar, Larry following hesitatingly. It is half dark and the expressions on their faces cannot be clearly seen.

222 INT. CHURCH - CLOSE - NEAR THE ALTAR

with the stained glass window above it. Norman says quietly:

REV. NORMAN

I shall pray for you. But you must pray too. God is as close to you as you are to Him...

Larry does not answer. He stands there stiffly, trying to hide his emotion. Norman walks away. Larry looks at the altar, then lifts his unhappy face.

223 INT. CHURCH - CLOSE - TOWARD ALTAR - FROM LARRY'S ANGLE

Through the stained glass window, the sun shines brightly. The window depicts the "Temptation of St. Anthony." The Saint is kneeling, about to be attacked by fiendish creatures with dragon tails and animal heads. In front of the helpless Saint, a huge wolf rears its head, about to sink its teeth into Anthony's chest. The wolf's head is crowned with a pentagram.

224 INT. CHURCH - CLOSE - LARRY'S FACE

staring at the wolf, he feels terror grip him again and his forehead breaks out into a sweat. He sways weakly.

225 INT. CHURCH - CLOSE - THE STAINED GLASS WINDOW - THE WOLF

with the pentagram. The wolf's fiery tongue seems to move.

226 INT. CHURCH - MED. CLOSE - NEAR ALTAR - FACING LARRY

He starts, unable to bear his fear. His hand is clutched over the spot where the wolf has bit him. He suddenly turns and runs out of the church.

DISSOLVE TO:

showing the tracks of a wolf.

KENDALL'S VOICE

This is a cast of the animal's tracks. I'm sending it to the expert at Scotland Yard -

While he is talking, the CAMERA PULLS BACK and reveals the LIBRARY at Talbot Castle. On the table is the plaster cast and grouped around it are Inspector Kendall, Sir John, Dr. Lloyd, and Frank Andrews, the game-keeper. They are discussing the case of the wolf and the murder of Richardson.

Frank picks up the cast and looks at it:

FRANK

There's no question about it.
It is a wolf...

Putting the cast down, Frank continues:

FRANK (cont'd)

He must be hiding somewhere out in the woods... quiet enough by day when he's satisfied - but by night, when he wakes...

There is a silence; the men look at Frank.

FRANK

(determined)

I'm going to lay traps!

KENDALL

Why not take a hundred men, chase him out and kill him?

SIR JOHN

An excellent idea, Inspector. You shall have all the assistance you need. Let's arrange a hunt!

KENDALL

(with a good-humored smile)

Listen to Sir John, always the Nimrod! You've always been keen on hunting, eh, Sir?

CONTINUED

227 CONTINUED

Kendall looks at Sir John, who smiles back, pleased, as the Inspector points to the walls.

CAMERA PANS, showing the walls on which stuffed heads of boars, antelopes, etc., stare down at the people in the room.

228 INT. - THE LIBRARY - MED. CLOSE - GROUP

The men, except Dr. Lloyd, are looking at the stuffed animals admiringly. Dr. Lloyd has turned to the bookshelves, taking out a book, looking at it with interest, and putting it back. He turns and says:

DR. LLOYD

Let's hold the hunt at once --
before the town becomes completely hysterical.

KENDALL

We'll round up the men and do it tomorrow. Isn't it strange, by the way, that nobody has ever actually seen the beast? I wonder what he looks like ...

He looks up as the door opens. The others look in the same direction.

229 INT. - CLOSE - NEAR LIBRARY DOOR

In the doorway stands Larry. He is still under fearful tension, but he is determined not to let these men see he is afraid. His eyes look cunning. He closes the door behind him quietly and enters the room noiselessly.

230 INT. LIBRARY - BACK TO SCENE - MED. CLOSE - THE GROUP

They feel an unpleasant atmosphere as Larry enters the room. But Sir John, trying to be friendly and natural, says:

SIR JOHN

Mr. Gill can tell us.
He saw the wolf!

CONTINUED

230 CONTINUED

Larry tenses himself for another ordeal. Always this wolf -- nowhere can he escape it! He walks over to the fireplace, looking down at the men. Suddenly they seem little and pitifully human to him -- he feels a strange reckless strength as he looks at them. Deliberately scornful, he answers:

LARRY

Sure, I'll tell you. It isn't
a wolf at all! It's a werewolf - !

The men look at him astonished. Can he be serious? Frank is the first to recover. With a short sarcastic laugh, he says:

FRANK

A werewolf! Listen to the
American. He believes in
werewolves!

Larry looks at him with hatred - there is almost a mad glint in his eyes as he goes on:

LARRY

The only way you can kill it
is with a silver bullet!

The others feel decidedly uneasy. Kendall puffs at his cigar and tries to laugh off the strain:

KENDALL

That would be quite an addition to
your collection of animals, Sir John!
Just imagine having a stuffed werewolf
staring at you from that wall there...
The British Museum would be green with
envy, indeed!

Dr. Lloyd, at the bookshelves, turns to Kendall and says gravely:

DR. LLOYD

I wouldn't joke about it, Kendall.

CONTINUED

230 CONTINUED - 2

Larry wheels around and stares at the doctor. Here is an intelligent man who knows this is no laughing matter!

LARRY
(pathetically)
Dr. Lloyd... do you believe
in werewolves?

Dr. Lloyd walks toward the fireplace and speaks solemnly:

DR. LLOYD
Of course...

The men look at him in amazement. Dr. Lloyd sits down and continues:

DR. LLOYD (cont'd)
Wolf-madness -- Lycanthropia --
is nothing new in medical history.
It's a recognized form of insanity.
A man, lost in the mazes of his
brain, may imagine he is anything...

KENDALL
Just as some people imagine they're
Napoleon -- a man might think he's
a wolf?

DR. LLOYD
Precisely. They're sick people...

231 INT. LIBRARY - MED. CLOSE - THE GROUP - ANOTHER ANGLE

Larry realizes the dreadful implications of what Dr. Lloyd is saying. He is stunned, despairing. Sir John asks:

SIR JOHN
Did you ever meet a --
lycanthrope, Doctor?

DR. LLOYD
Not that I've known of... They're
difficult to diagnose. Ordinarily,
their behavior seems normal. It's
only when the madness comes over
them that they become dangerous...
I'd rather meet a real wolf than a
man who imagines he's a wolf!

CONTINUED

231 CONTINUED

LARRY

(with yearning)

Can they be cured -- these
sick people?

DR. LLOYD

Not they -- it's hopeless! An
asylum is the only safe place
for them. Their sick brain
keeps reverting to the idea of
the werewolf and they end up --
inevitably -- by killing what
they love most!

LARRY

(aghast)

... what they love most?

He looks so shaken that Dr. Lloyd peers at him sharply
and a gleam of suspicion comes into his eyes. The other
men look at Larry uneasily too. Dr. Lloyd thinks the
conversation has gone far enough and decides to end
it for the time being.

DR. LLOYD

(more lightly)

Well, don't take me literally,
Mr. Gill... We doctors don't
pretend to know everything...

He tries to smile and nod -- the other men's features
also start to relax -- they are glad to ease the ten-
sion. But Larry is in turmoil. He bursts out:

LARRY

(almost hysterical)

You know nothing - nothing!

Almost screaming, he dashes out of the room. The men
are stupified by this unexpected outburst.

232 INT. LIBRARY - FULL SHOT -

Larry dashes out of the room, leaving the men aghast.
As the door bangs behind him, Frank makes a sudden
decision and dashes after him.

DISSOLVE TO

JS

233 INT. OBSERVATORY - MED. CLOSE - LARRY - DAY

Larry comes in, panting, his face still showing the emotion of his outburst in the library. He opens his tool chest and starts to put his tools back in their proper places. In spite of his panic, he automatically handles his tools carefully like a good mechanic, polishing each instrument with a bit of soft chamois. But his mind is not on what he is doing. The door is HEARD TO OPEN behind him - but he does not look up.

FRANK'S VOICE

(o.s.)

Are you leaving soon?

234 INT. OBSERVATORY - MED. CLOSE - ANOTHER ANGLE - LARRY AND FRANK

Frank stands in the doorway, then closes the door, his eyes on Larry. Larry only looks over his shoulder indifferently, then turns back to his job of packing.

LARRY

I'm taking the first train
out in the morning.

Frank steps forward, his face lighting up.

FRANK

And you're going all the
way back to America...?

LARRY (without turning)

I'm going home.

Frank comes nearer to Larry. There is a pause while Larry goes on with his tools, and Frank tries to find words for what he has to say.

LARRY

(gruffly, over
his shoulder)

Want something?

FRANK

(sharply)

Yes - and you know what it is!

Larry turns slowly, feeling the compulsion of Frank's will.

235 INT. OBSERVATORY - CLOSE - LARRY AND FRANK

LARRY

(tired)

No - I don't.

Frank steps closer to him and asks with suppressed excitement and fear:

FRANK

I want to know what's happened
between you and Gwen!

Larry looks at him with hostility.

LARRY

What makes you think any-
thing's happened?

FRANK

(with quiet
rage)

I want an answer - not a
question!

Larry puts down his tools; his face becomes more surly
and animal-like.

LARRY

Why don't you ask Gwen?
Or maybe you're afraid she
might like to go with me?

FRANK

(furious)

D'you mean to say - ?

LARRY

(cruelly)

Nothing - to you.

And his eyes light up with a fierce joy at the thought
that Frank has given him. Yes, why not take Gwen along?

Frank suddenly almost breaks down. He says, half-
brokenly:

FRANK

You know I'm in love with
her. I want to marry her.
Everything was all right -
till you came here -

CONTINUED

235 CONTINUED

LARRY
(scornfully)
It's up to her to decide.

Larry turns back to his work table. Frank makes an effort to control himself.

FRANK
(with intensity)
I swear to you, if you hurt her,
I'll shoot you down like a dog
...like I'd shoot that wolf -
(Larry wheels around)
- that kills people in the dark!

He turns and starts out.

236 INT. OBSERVATORY - CLOSE - LARRY

He has wheeled around at the word "wolf" - his face almost wolf-like in its fury. He looks at Frank's retreating back, trembling. THE DOOR SLAMS.

FADE OUT

FADE IN

237 EXT. - FRANK ANDREWS' HUNTING LODGE IN THE WOODS -
LONG SHOT - DAY

The lodge is built in the style of Henry Vth, overgrown with vines, and surrounded by a small garden. Peter, the dog, has his little dog-house in the garden.

In front of the lodge stands a horse-drawn carriage. Three men are loading it with animal traps (Frank, Wykes and Phillips). The clanging of steel is HEARD,

238 EXT. - LODGE - MED. CLOSE - NEAR THE CARRIAGE

Frank, Wykes and Phillips are carrying the traps from the lodge to the carriage. They are rather big traps, with two sharp iron bars which snap tight when an animal steps between them. When the traps are loaded, Frank gets up on the driver's seat, the other two men climb up in back, and the carriage drives off.

DISSOLVE TO:

239 EXT. - ANOTHER PART OF THE WOODS - MED. CLOSE - FRANK
AND MEN

The men have dug a hole - then Frank sinks the first trap, fastening the anchor and chain. The men pick up their shovels. The carriage stands in the background.

240 EXT. - SAME AS 239 - CLOSE - THE TRAP

as it sinks into the ground, the earth falls on it and begins to cover it.

241 EXT. - SAME AS 239 - MED. CLOSE

Frank steps toward the carriage, to leave, Wykes and Phillips following him with their shovels.

DISSOLVE TO:

242 EXT. - ANOTHER PART OF THE WOODS - NEAR WHERE JENNY WAS
KILLED - MED. CLOSE

The carriage stands nearby. Frank is carrying the last trap to the hole that Wykes and Phillips are digging.

243 EXT. - SAME AS 242 - CLOSE - THE TRAP HOLE

Frank dumps the trap, wearily.

FRANK

The last one...

He pushes the iron bars with his boot.

FRANK

(continued)

That'll hold him.

As the men start shoveling dirt over it.

DISSOLVE TO:

244 EXT. - THE MOOR - NIGHT - LONG SHOT

Low-hanging mist. The moon pierces through racing clouds, shedding its white light on Talbot Castle. From afar is HEARD THE HOWLING OF A WOLF.

DISSOLVE TO:

245 EXT. - PART OF THE WOODS - NIGHT - LONG SHOT

The HOWL OF A WOLF IS HEARD - nearer now.

DISSOLVE TO:

246 EXT. - THE MOOR - ANOTHER ANGLE - NIGHT - LONG

OVER the moor the BARKING OF DOGS IS HEARD.
Out of the fog, four men emerge.

247 EXT. - THE MOOR - MEN AND DOGS - NIGHT - MED. CLOSE

The dogs, their noses to the ground, pull the men along. Suddenly the dogs stop, and sniffing, run around in circles. The men are Frank, and Wykes and Phillips. Frank plays a flashlight over the ground.

FRANK

(excitedly)

Here... he passed by here...

His flashlight is focussed on a certain place.

248 EXT. - MOOR - THE GROUND - IN THE GLARE OF THE FLASH-
LIGHT - NIGHT - CLOSE

The light shows the muddy ground, on which heavy marks of big animal claws are seen. THE CAMERA PANS following the tracks, as the flashlight moves along. But the tracks end suddenly in front of a muddy pool.

249 EXT. - MOOR - NEAR THE POOL- NIGHT - MED. CLOSE

The dogs, whining and sniffing the ground, are unable to go further.

WYKES

They've lost the scent...

FRANK

(angrily)

He can't have disappeared
into thin air! Let's search
systematically. Go on -
every one take a dog...

The men each grab the leash of a dog and lead them away in different directions.

250 EXT. - THE MOOR - NIGHT - LONG SHOT

The men, pulled by the dogs into different directions, disappear in the mist...

SLOW DISSOLVE TO:

251 EXT. - PART OF THE WOODS - NIGHT - MED. CLOSE

The bright moonlight thins the dark shadows of the night.

Under a big oak tree lies a man, hunched, motionless. Small clouds of mist drift through the trees.

252 EXT. - WOODS - NIGHT - CRANE SHOT

Slowly, into the picture walks a woman (Maleva), wrapped in a shawl. Twigs crackle under her feet as she walks toward the unconscious figure (Larry).

As she approaches him, CAMERA SWINGS through the branches of the trees, and down CLOSE on the two figures.

Maleva stares down at the body. It is Larry, lying hunched up on the ground, his arms limp, his head sunk to one side. His face is contorted in pain. His right leg is caught in a wolf trap.

CAMERA MOVES STILL CLOSER: His feet are bare, and the sharp teeth of the trap have bitten deeply into the flesh of his ankle.

CAMERA PULLS BACK: Maleva gasps and bends down. With her old, weak hands, she tries to open the trap.

FROM AFAR THE BARKING OF A DOG IS HEARD.

Maleva labours in vain to open the trap. Suddenly Larry groans. Maleva looks up, moves closer to him, and taking his head in one hand, wipes his face with some leaves she picks up from the bush nearby.

253 EXT. - WOODS - LARRY AND MALEVA - NIGHT - ANOTHER ANGLE - CLOSE

Larry opens his eyes. He stares at Maleva, still half conscious, not realizing where he is. Suddenly his face

CONTINUED

253 CONTINUED

distorts in pain and he sits up, staring at his foot, caught in the trap.

LARRY
(hoarsely)
What happened...?

The old woman does not reply, but again tries to open the trap, her fingers vainly pulling at the iron clamps.

Larry suddenly snarls like an animal and, in a fit of fury, he bends down. Exerting his powerful muscles, he unbends the thick iron prongs. Quickly he pulls out his leg - and the trap snaps back.

Painfully, -swaying, he gets up and looks down at the still kneeling woman.

The barking of the dog is HEARD - CLOSER.

254 EXT. - WOODS - LARRY AND MALEVA - NIGHT - MED. CLOSE

LARRY
(bewildered,
desperate)
What am I doing here?

He looks around and cries out in fear:

LARRY (cont'd)
How did I get here?

Suddenly he realizes his situation and a wild, ferocious expression comes over his face.

LARRY
(snarls)
And how did you get here?

He steps toward her, as if he wanted to kill her, his hands outstretched. Maleva does not move - she does not seem to be afraid. He drops his hands.

LARRY
(hoarsely,
weakly)
I'm getting away from
this place -

CONTINUED

254 CONTINUED

He turns, but Maleva's voice stops him:

MALEVA
(as if
incanting)
There's no escape...

Larry turns again and stares at her, petrified, his last hope fading.

MALEVA (cont'd)
Bela wouldn't believe it
at first - but he couldn't
escape either.

She looks at him with pity.

The barking of the dog is HEARD STILL CLOSER, other dogs bark from afar.

Maleva hurries off as quickly as her old legs can carry her.

CAMERA PANS to Larry as he stares after her bent form, disappearing in the mist. He feels lost, desolate.

LARRY

Wait....!

He limps off after her.

255 EXT. - THE WOODS - LARRY - TWO MEN AND DOGS - NIGHT - LONG

Through the fog walk two men, pulled by their dogs towards Larry. As they come closer, the barking of the dogs crescendos into a furious HOWL.

256 EXT. - THE WOODS - NIGHT - MED. CLOSE

Larry is limping along. The dogs pull toward him. One of the men, Wykes, calls to him:

WYKES
Hello, there... You... Stop!

CONTINUED

256 CONTINUED

Larry limps on - he does not turn.

WYKES
Stop - or I'll turn the
dogs loose!

One dog suddenly tears himself free and runs to Larry.

257 MED. CLOSE - WOODS - NEAR LARRY - NIGHT

Larry stops and turns. The dog suddenly gets frightened. It halts before him, cringes in fear, and baring its teeth, HOWLS, terrified.

LARRY
(furiously)
Call off your dog!

The men enter the shot, and one grabs the leash and pulls the dog back. Wykes looks at Larry, astonished.

WYKES
The American...!

The dogs continue their furious HOWLING

PHILLIPS
(to the dogs)
Quiet...!

He hits them with the whip he carries. The dogs begin to WHIMPER. Wykes plays the flashlight on Larry's face.

WYKES
What are you doing here,
Mr. Gill...?

LARRY
(laughing
insanely)
Hunting - ! The same as you!

He turns and limps away.

CAMERA PANS, showing him disappearing in the mist.

258 EXT. - THE WOODS - WINNIE AND PHILLIPS - NIGHT - MED. CLOSE

The two men stare after Larry, then turn and look at each other, bewildered, fearful... while the dogs begin to HOWL AGAIN.

DISSOLVE TO:

259 EXT. - TALBOT CASTLE - JUST BEFORE DAWN - LONG

It begins to rain, and soon the castle is veiled by a curtain of rain.

SLOW DISSOLVE TO:

260 INT. LARRY'S ROOM - MED. CLOSE

Larry stands at the open cupboard. He has thrown his clothes into a suitcase, and he takes up his hat and coat hurriedly. He is dripping wet and his hair hangs dankly over his pale face. He is in a desperate hurry to get out of this place as soon as possible. He closes the suitcase, pressing the cover down with all his strength, then he picks it up, walks to the door (still limping a bit from the wolf-trap), opens it and peers out.

261 INT. - THE CORRIDOR - THROUGH THE HALF-OPEN DOOR - MED. LONG

The corridor is empty. Larry steps out and noiselessly, like an animal, he limps down the hall with his suitcase.

DISSOLVE TO:

262 EXT. - MARKET STREET - EARLY MORNING - LONG

It is early morning and the first glimpse of the new day battles with the night. A yellow street lamp burns in front of Conliffe's shop. The street is deserted.

Limping close to the house walls, Larry runs down the street, and stops in front of Conliffe's antique shop.

263 EXT. - THE ANTIQUE SHOP - LARRY - MED. CLOSE

The rain drips from Larry's hat into his eyes, as he looks up at the dark house-front.

264 EXT. - THE HOUSE-FRONT, WITH GWEN'S WINDOW - FROM
LARRY'S POINT OF VIEW BELOW - MED. CLOSE

265 EXT. - LARRY ON SIDEWALK - MED. CLOSE

He picks up a pebble and throws it against the window. He waits, in tension, picks up another pebble and throws it against the window. Faintly now, Gwen can be seen behind the window, her face distorted by the wet glass. She signals to him.

Larry turns and walks to the shop window, hiding there in the doorway, so as not to be seen by any passerby.

Gwen's room
266 INT. - ~~SHOP INTERIOR~~ - GWEN - MED. CLOSE

Gwen, fastening her dressing gown, which she has thrown over her night dress, noiselessly and quickly passes through the room to the entrance door.

267

INT. SHOP - MED. CLOSE - GWEN AND LARRY

Gwen quickly enters the shop, carrying an old-fashioned frosted glass shaded lamp. She puts the lamp on a table, noiselessly, so as not to wake her father, then hurries to the door. With her left hand she holds the chimes, to prevent them from ringing, then opens the door a crack.

Larry enters, water dripping from hat and coat. He takes off his hat and pushes the hair away from his forehead.

Gwen sees the suitcase in his hand, and at once understands.

GWEN

Larry...

Larry does not even put the suitcase down. He has made up his mind to go at once.

LARRY

I'm going away...

He looks at her intently, as if to fix her face in his memory for the rest of his days. The girl suddenly loses control, realizing she loves him deeply and can't bear the thought of his leaving.

GWEN

(shocked)

Away?

(trying to
understand)

But why...?

LARRY

I can't stay here any longer.

GWEN

(feverishly)

Let me go with you!

But Larry does not move.

GWEN (cont'd)

I'll fetch a few things
and be back in a minute.

She turns to go upstairs, then realizes he has not asked her to go with him. She is suddenly afraid; she needs to feel that he wants her.

CONTINUED

267

CONTINUED

GWEN
(urgently)

Larry...

He puts down the suitcase and wipes his face with his sleeve. He says with difficulty:

LARRY
I'm going alone.

GWEN
(stunned)
But - you -- I --

Larry sits down, weary, his strength deserting him.

268

INT. SHOP - CLOSE - TWO SHOT

Larry makes a last effort to do what is right:

LARRY
(harshly)
You wouldn't run off with
a murderer!

Gwen steps close to him. She thinks he is still suffering over the killing of Bela.

GWEN
Larry - you're not!
You know you're not!...

LARRY
(looking at her
hopelessly)
I killed Bela. I killed
Richardson -

GWEN
(horrified)
You didn't...!

LARRY
(getting up,
miserably)
If I stay here, God knows
who'll be next!

He walks toward the door.

269 INT. SHOP - CLOSE - AT DOOR

As if with a premonition, Larry says:

LARRY

It may be you....!

He opens the door - THE CHIMES RING.

GWEN

Larry!

She runs to him, trying to hold him back. She takes his arms and turns him around, but he avoids her eyes.

GWEN (cont'd)

Look at me...

Larry slowly turns his head and looks into her eyes.

Suddenly she embraces and kisses him. And as if her kiss had broken the evil spell, he embraces her too, with desperate longing, as if he could find salvation through her.

STEPS ARE HEARD - and Gwen breaks away from Larry. As she does so, the charm she had been wearing around her neck falls to the floor.

270 INT. SHOP - CLOSE - THE CHARM ON THE FLOOR

It has fallen near their feet. The chain is broken. Larry's hand bends down and picks it up.

271 INT. SHOP - NEAR DOOR - MED. CLOSE

Larry picks up the charm, as the girl turns toward the living-room door.

CAMERA PANS TO:

272 INT. SHOP - LIVING-ROOM DOOR - MED. CLOSE - CONLIFFE

In the doorway Conliffe appears, in his dressing gown. His face is strained and indignant as he sees Larry and Gwen. He goes toward them quickly.

CONLIFFE

(sharply)

Mr. Gill!

CAMERA PANS BACK TO:

273

INT. SHOP - NEAR STREET DOOR - CLOSE

Larry looks as if he is waking up from a dream.
Gwen is saying to her father:

GWEN

(urgently)

I'm going with Larry, Father...

Conliffe is aghast. But Larry suddenly seems to come
to his senses. He bends down and picks up his suitcase.

LARRY

It's no use, Gwen.

(to Conliffe,
hoarsely)Take care of her, Mr.
Conliffe. I - I can't -

And suddenly, as if afraid to be swayed again to stay
and endanger Gwen, he turns and runs out of the shop.
(THE CHIMES TINKLE).

The girl stares at the door - then suddenly runs after
him. The father stands rooted to the spot, his mouth
open with astonishment.

The glancing headlights of a car sweep through the door.

CUT TO:

274

EXT. MARKET STREET - RAIN - MED. CLOSE - KENDALL AND LARRY

A chauffeur-driven Rolls Royce pulls up in front of the
antique shop. Kendall looks through the car window and
addresses Larry:

KENDALL

I say, Gill - !

Larry stops and turns toward the car in surprise.

KENDALL (cont'd)

(friendly)

Step inside - I'll give
you a lift!

Larry shakes his head.

LARRY

No, thanks...

CONTINUED

274 CONTINUED

KENDALL
(urgently)
Don't fuss, old man...
I don't want to see you drown...

Larry steps into the car, after a slight hesitation. The car door closes, and the car begins to turn, its lights shining into the shop window.

275 INT. SHOP - NEAR WINDOW - CLOSE - GWEN AND FATHER

The car is seen turning away from Gwen's view. She turns to her father and says desolately:

GWEN
They've arrested him!

CONLIFFE
(coming to her,
taking her arm)
Come to bed, child.
They won't harm him -
if he's innocent.

CUT TO:

276 INT. CAR - PROCESS - LARRY AND KENDALL

Kendall picks up the speaking tube and says to the chauffeur:

KENDALL
To Talbot Castle...

Larry starts.

LARRY
(flaring up)
I'm going to the station!

KENDALL
(politely)
It's too early for the train.

LARRY
I can wait there.

CONTINUED

276 CONTINUED

KENDALL

Your train will leave when
Scotland Yard closes your case,
Mr. Gill - not before.

Larry stares at him, then looks at his left hand.

KENDALL (cont'd.)

Sorry, old man...
No use running away...

277 INT. CAR - CLOSE - LARRY'S HAND

It opens - he is still holding the charm - and we see
the pentagram enclosing the engraved wolfbane.

LARRY'S VOICE

(repeating,
defeatedly)
No use running away...

DISSOLVE TO:

278 CLOSE - THE CHARM - LYING ON A TABLE IN THE OBSERVATORY
at Talbot Castle.
CAMERA PULLS BACK INTO:

279 INT. THE OBSERVATORY - MED. CLOSE - LARRY

Larry has changed his wet clothes and stands at a work
table in the observatory. On the table, near the silver
charm, stands a Bunsen burner, its flame heating a small
melting pot. CAMERA MOVES CLOSER:

Larry picks up the charm and CAMERA MOVES INTO A CLOSEUP.
He drops the chain and charm into the small pot. CAMERA
focusses on the charm until it melts.

DISSOLVE TO:

280 INT. OBSERVATORY - MED. CLOSE - LARRY

Larry picks up the pot and pours the molten metal into a
small plaster mold. He then takes the form over to the
water-tap, turns on the water over the mold, which fumes
and cracks. A silver bullet falls out. Larry picks it up.

281 INT. OBSERVATORY - CLOSE - THE SILVER BULLET

in Larry's hand. He looks at it gravely, as we

FADE OUT

FADE IN

282 EXT. HUNTING LODGE - DAY - LARRY, FRANK, DOG -

A score of men, wooden flails over their shoulders, pass the hunting lodge. They are beaters, ready to chase the animals out of their lairs, toward the high stand where the hunters will shoot from.

Frank, with his dog Peter at his side, watches them pass. His gun hangs over his shoulder. Suddenly Peter begins to bark furiously. Frank turns and sees Larry.

CAMERA PANS to include Larry, who stands in front of the dog, staring at Peter, his walking stick upheld as if to beat the animal.

LARRY

(snarls)

Keep your dog quiet!

FRANK

(hostile)

I thought you'd left town...

Larry walks toward him, while the dog retreats in fear. Frank steps back and Larry walks past him into the house. Frank turns to follow him.

LARRY

(as he passes

Frank)

I want to talk to you, Andrews...

He disappears into the house without waiting for Frank's reply.

283 INT. HUNTING LODGE - WIDE VIEW - LARRY AND FRANK

It is a well-furnished place, with a staircase leading to the upper floor. A broad comfortable couch stands near the wall; above it, a wooden board with a picture of Christ. A few easy chairs are grouped around the big fireplace.

CONTINUED

283 CONTINUED

Larry enters and throws his stick on the couch.
Frank follows him and pauses in the doorway. He
watches Larry with hostility.

FRANK

What about?

284 MED. CLOSE - INT. LODGE - LARRY & FRANK

Larry turns and his wild expression suddenly vanishes,
and becomes weary, unhappy. Frank steps closer, as
Larry looks at him with obvious desperation. Frank
is moved by the man's distress.

FRANK

(softly)

Sit down.

LARRY

Thank you, Frank...

He sits down, tiredly, as if all fight had left him.
Frank takes a seat opposite and waits for Larry to talk.

LARRY

The hunt's starting...

FRANK

Surely you didn't stay for
that?

LARRY

(quietly)

I had to stay.

FRANK

(friendly)

Well, what's on your mind?

LARRY

(shakes his head)

Watch out for Gwen.

Promise me you'll do that!

FRANK

(with sudden hope)

Then... she's not leaving
with you?

CONTINUED

284 CONTINUED

LARRY

No.

They look at each other. Frank is overwhelmed with joy to know that Gwen is not going with Larry.

FRANK

(embarrassed)

(but gratified)

I - I didn't know...

LARRY

You've got to look after her.
The wolf is still loose.
If it attacks Gwen -

FRANK

(surprised)

Gwen...?

Larry takes the silver bullet out of his pocket and holds it out to Frank.

LARRY

- then shoot him with -
this.

FRANK

(astonished)

What's that?

LARRY

(gravely)

A silver bullet.

Frank is aghast. Does Larry really believe in the werewolf? But he takes the bullet.

FRANK

(shrugs shoulders)

My gun can digest silver
as well as lead...

LARRY

You promise to use it?

FRANK

(solemnly)

Yes.

CONTINUED

284 CONTINUED - 2

Larry gets up and leaves without another word.

285 INT. LODGE - MED. CLOSE - ANOTHER ANGLE

Larry leaves. The dog outside is HEARD HOWLING as Larry walks by. CAMERA MOVES INTO A CLOSE SHOT:

Frank looks after Larry, shaking his head in bewilderment. Then he looks at the silver bullet in his hand. With sudden decision, Frank takes his gun, breaks it open, and after a moment's hesitation, removes the bullet from the barrel, and puts the silver bullet in its place.

DISSOLVE TO:

286 EXT. THE WOODS - LONG SHOT - GWEN - DAY

The path where Larry and Gwen walked the first night they met.

Gwen is walking along, quickly, hurrying to cross the woods and reach the castle. From the other side, a horse-drawn carriage comes along.

287 EXT. THE WOODS - MED. CLOSE - GWEN AND MALEVA

The carriage and the girl meet. On the carriage seat sits Maleva, wrapped up in her shawl, hunched and bent. She stops the carriage. The girl looks up, recognizes her and stops, unpleasantly surprised.

288 EXT. WOODS - MED. CLOSE - ANOTHER ANGLE - MALEVA & GWEN

MALEVA

Don't go through the woods.

Gwen is visibly afraid of her - she wants to hasten on - but driven by her fear, she asks:

GWEN

Why...?

CONTINUED

288 CONTINUED

MALEVA

Listen!

From afar comes the NOISE OF THE BEATERS, SHOUTING
AND HITTING the bushes and trees with their flails.

MALEVA (cont'd)

The hunt is on...

Gwen starts to hurry on, but Maleva calls after her:

MALEVA

You won't find him at the
castle... you'd better come with me --

The girl stops at once, astonished.

GWEN

No - I must find him.

MALEVA

Come with me, or he will find you...

The girl shakes her head and runs off. Maleva looks
after her, then pulls the reins and the horse begins
to move.

DISSOLVE TO:

289 EXT. A CLEARING IN THE WOODS - LONG SHOT--DAY

A shooting stand has been built into a huge oak tree.

Faintly from afar, the SHOUTS OF THE BEATERS and the
monotonous NOISE OF THEIR WOODEN FLAILS hitting the
bushes and trees, are heard.

290 EXT. THE SHOOTING STAND IN THE WOODS - MED. LONG -
THE HUNTERS

A wooden ladder leads up to the stand. The hunters,
Sir John, Kendall, Dr. Lloyd, are waiting for the
wolf to appear.

291 EXT. WOODS - THE STAND - MED. CLOSE - HUNTERS

Sir John is fixing the telescopic sight to his rifle. Kendall is sitting down, his rifle across his knees. Dr. Lloyd, a curious spectator, is not armed at all.

DR. LLOYD

Suppose the beast doesn't pass here?

SIR JOHN

If he's in the woods, he must pass this stand. The beaters are driving toward this point.

KENDALL

(with irony)

If he's not in Devonshire by now...

Suddenly, louder than the NOISE OF THE BEATERS, but still very distant, the long-drawn-out HOWL OF A WOLF is heard, rising to a crescendo, then stopping.

The men stare at one another; Kendall jumps up.

CUT TO:

292 EXT. WOODS - MED. CLOSE - GWEN

Gwen, on her way, stops, listens, petrified. The HOWL is repeated. Gwen begins to run.

CUT TO:

293 EXT. WOODS * A HUGE TREE NEAR A DARK POOL OF WATER - MED. CLOSE - LARRY

CRANE SHOT - Larry is leaning against the tree. His face is tense, the muscles of his cheeks clearly marked, his teeth bite his lips, as if he had just uttered the frightful wolfish howl and were aghast at himself. Suddenly his hands clasp his mouth, as if to suppress another howl. He turns and sits down on a fallen tree, which stretches its barren limbs over the water. CAMERA shows Larry from behind, bending down, as if in terror.

294 EXT. WOODS - SHOOTING INTO THE CLEAR SURFACE OF THE
WATER - CLOSE - AS SEEN WITH LARRY'S EYES - (SUPERIMPOSE)

Larry's face writhes in agony, his hands are clasped around his throat. And now: his forehead seems to become overgrown with fulvous grey hair - it sprouts on his cheeks - his arms become wolfishly long and thin - his teeth grow pointed and wolfish. The wolf-headed creature stares at himself, then stretches out a hairy, claw-like hand, touching the surface of the clear forest pool. The water, disturbed, obfuscates the picture.

295 EXT. WOODS - NEAR THE POOL - MED. CLOSE

The creature has turned around and we only see his back. He looks like Larry from this angle, but he walks like an animal, soft-footed, wary. NOTE: The wolf-man's face is never seen - ONLY IN THE MIRROR OF THE WATER - AS SEEN THROUGH LARRY'S EYES - AS HE IMAGINES HIMSELF.
The monster dashes into the bushes and disappears.

CUT TO:

296 EXT. WOODS - OTHER SIDE OF THE BUSHES - MED. CLOSE
Out of the bushes breaks a wolf! He pauses, listening.

CUT TO:

297 EXT. WOODS - THE WOODS - THE BEATERS - MED. CLOSE
The noise of their flails is LOUDER NOW.

CUT TO:

298 EXT. WOODS - MED. CLOSE - GWEN
running along. Suddenly she stops - as the wolf comes running into scene.

299 EXT. WOODS - CLOSE - GWEN

seeing the wolf, she stares, unable to move.

300 EXT. WOODS - CLOSE - THE WOLF

as seen by Gwen.

301 EXT. WOODS - CLOSE - GWEN

as seen with the wolf's eyes. She suddenly turns to run in the opposite direction, leaving the path.

THE NOISE OF THE BEATERS continues, like an accompanying music; their wooden sticks hitting the trees have the same impression on the listener as the drums in "Emperor Jones".

WIPE TO:

302 EXT. THE WOODS - MED. CLOSE - FRANK

and his dog, walking along, Frank moving warily, his gun in hand, ready to shoot. The dog is close at his heels, as if afraid.

THE HOWL OF THE WOLF IS HEARD AGAIN. Frank stops. Then comes a cry for help.

GWEN'S VOICE (O.S.)

Help! Larry... Larry!

Frank starts, then runs out of scene, the dog following.

CUT TO:

303 EXT. THE SHOOTING STAND IN THE WOODS - MED. CLOSE

The hunters, their rifles ready to shoot, look down at the clearing.

304 EXT. WOODS - MED. CLOSE - CAMERA ON THE STAND

Animals rush by, frightened out of their lairs by the beaters, - rabbits, a deer, a fox, squirrels... They run toward the darker part of the woods, where they think they may be safer.

305 EXT. WOODS - THE STAND - MED. CLOSE - HUNTERS

Kendall is about to leave the stand in a hurry, to rescue the girl. But Sir John, rifle ready to shoot, stares at the clearing, determined to let nothing get in the way of killing the wolf. As Kendall climbs down, Dr. Lloyd, not knowing what to do, looks after him, then joins Sir John, who suddenly calls out:

SIR JOHN

Here he comes!

He lifts his gun to his shoulder.

306 EXT. WOODS - THE CLEARING - MED. LONG - GWEN AND WOLF

Gwen runs across the clearing, not seeing the stand. A second later, after she has disappeared into the woods again, the wolf crosses the clearing, in long, powerful strides.

CUT TO:

307 EXT. WOODS - FLASH - SIR JOHN ON THE STAND

as he points his gun toward the wolf -

CUT TO:

308 EXT. WOODS - FLASH - AS SEEN THROUGH HIS GUN TELESCOPE SIGHT

In the cross, the wolf is seen - WE HEAR THE GUN REPORT - but the wolf runs away.

CUT TO:

309 EXT. WOODS - THE STAND - MED. CLOSE

Dr. Lloyd exclaims in dismay:

DR. LLOYD

You missed!

SIR JOHN

Impossible! I'm sure I stained him -

He turns to follow Kendall, who has climbed down.

CUT TO:

310 EXT. - OTHER PART OF THE WOODS - MED. LONG - GWEN AND WOLF
Gwen is running for her life. But now the wolf, with a powerful jump, overtakes and leaps upon her. She collapses under his weight.

311 EXT. WOODS - THE WOLF - MED. CLOSE - GWEN AND WOLF
standing over Gwen's motionless body. He lifts his head and HOWLS as if in triumph.
Then the BARKING OF A DOG IS HEARD. The wolf turns.

312 EXT. WOODS - FRANK - MED. CLOSE
his gun pointing at the wolf. Peter the dog rushes toward the camera. Frank's gun REPORTS. He shoots the silver bullet.

CUT TO:

313 EXT. WOODS - THE WOLF - MED. LONG - SEEN FROM FRANK'S VIEW
the wolf suddenly rears as if hit. Turning, it runs away, brokenly, and disappears through the bushes.

314 EXT. WOODS - GWEN - MED. CLOSE
Frank runs into the picture and bends over Gwen. Peter the dog has run up too and stands in front of the girl, as if to protect her against the wolf's return.

315 EXT. WOODS - FRANK AND GWEN - CLOSE
Frank bends down, takes the girl's head into his arms. Gwen opens her eyes, their expression full of terror at first, but her fear fades as she sees Frank's face, smiling consolingly.

FRANK
(comfortingly)
No danger any more...
no danger...

The girl hides her face against his chest.

CUT TO:

316 EXT. WOODS - THE WOLF - CLOSE

wounded, it crawls into some bushes.

DISSOLVE TO:

317 EXT. WOODS - THE MONSTER - NEAR THE POOL - MED. CLOSE

seen from the back. Groaning, his hands pressed against his chest, he limps along toward the pool, then collapses at the fallen tree. (His FACE SHOULD NOT BE SEEN.)

CUT TO:

318 EXT. WOODS - THE POOL - CLOSE

CAMERA BEHIND THE MONSTER as it looks into the pool. ITS GROANING IS HEARD.

THE NOISE OF THE BEATERS SUDDENLY STOPS - BUT THE BARKING OF THE HUNTING DOGS IS STILL HEARD.

The monster bends, dying, over the tree and sees himself in the water. His hairy, claw-like hands are pressed against his chest; blood pours through his hairy fingers and drips on to the ground. He stares at his reflection in agony. Then his eyes droop and his ugly head sinks forward.

CUT TO:

319 EXT. - WOODS - MED. CLOSE

Sir John and Kendall are running through the bushes, followed by Dr. Lloyd, who, older and heavier, has difficulty in keeping up with them.

CUT TO:

320. EXT. WOODS - THE BEATERS - FLASH

running toward the wolf with their sticks.

CUT TO:

321 EXT. WOODS - WYKES AND PHILLIPS - FLASH

Leading two dogs, who, yelping, pull the men forward.

CUT BACK TO:

322 EXT WOODS - AT POOL - MED. LONG

In the foreground (dimly out of focus) lies the monster, hanging over the dead tree. In the background, Wykes and Phillips break through the bushes and hasten toward the pool with their dogs barking and howling.

As they approach the monster,

CUT TO:

323 EXT. WOODS - NEAR POOL - MED. CLOSE

Wykes points to the spot where the monster is lying.

WYKES

There it is!

CAMERA PANS As they move close to the monster.

WYKES

Hold the dogs...

He gives the leash to Phillips and dashes forward.
The dogs suddenly stop barking and WHINE as if in fear.

WYKES

It's a man!

PHILLIPS

Who is it?

CONTINUED

323 CONTINUED

WYKES

I don't know...

PHILLIPS

(excitedly)

Turn him over!

324 EXT. WOODS - AT POOL - CLOSE

Wykes turns over the monster... It is Larry.

WYKES

(amazed)

Why... it's the American!

325 EXT. WOODS - LARRY'S FACE - CLOSEUP

It is distorted in a fiendish grin... the same contortion Bela showed after he was killed, the eyes half-open, the mouth fixed in a crooked smile.

FROM HERE TO THE END OF THE PICTURE, THE SCENE IS PHOTOGRAPHED IN ONE CAMERA ANGLE - AS SEEN THROUGH LARRY'S EYES.

326 EXT. WOODS - SHOOTING UPWARD - FROM LARRY'S ANGLE - WIDE VIEW

The sky can be seen, with massed clouds wildly flying by. The tops of the trees are swaying stormily. CAMERA PANS DOWN - Phillips' frightened and bewildered face bends over Larry (Larry not shown).

PHILLIPS

Somebody shot him!

WYKES

(coming into view)

He's dead...

They move out of the shot. OTHER VOICES COME CLOSER - people out of scene.

WYKES (O.S.)

Dr. Lloyd! Quick - there's been an accident...!

CONTINUED

326 CONTINUED

DR. LLOYD (O.S.)

Coming...

Into the shot comes Dr. Lloyd. He bends down to examine Larry's body (not seen by us). His face is bewildered, then grave. Behind him, Sir John's anxious face comes into view.

SIR JOHN
(shocked)

Gill....!

DR. LLOYD
(gravely)
Shot through the heart.

He and Sir John disappear out of the shot.

DR. LLOYD (O.S.)
Mr. Andrews...

FRANK (O.S.)
Who's that?

SIR JOHN (O.S.)
Gill. He's been shot.

Suddenly Gwen's voice IS HEARD, in terror and grief:

GWEN (O.S.)
(crying out)
Larry!

Gwen's face appears in the shot, desperately unhappy, her eyes overflowing in terror and grief.

GWEN
(softly)
Larry...

For a moment, the CAMERA HOLDS her face, quietly.

THE WIND IS HEARD - the howl of the wind should slowly mingle with the church chimes coming over faintly from the town, playing "Now, O Now I Needs Must Part". The music gradually drowns out the wind. At the end of the picture, only a hymn is heard, accompanied by angelic voices.

Now behind Gwen, Maleva's face appears, old, withered, but peaceful.